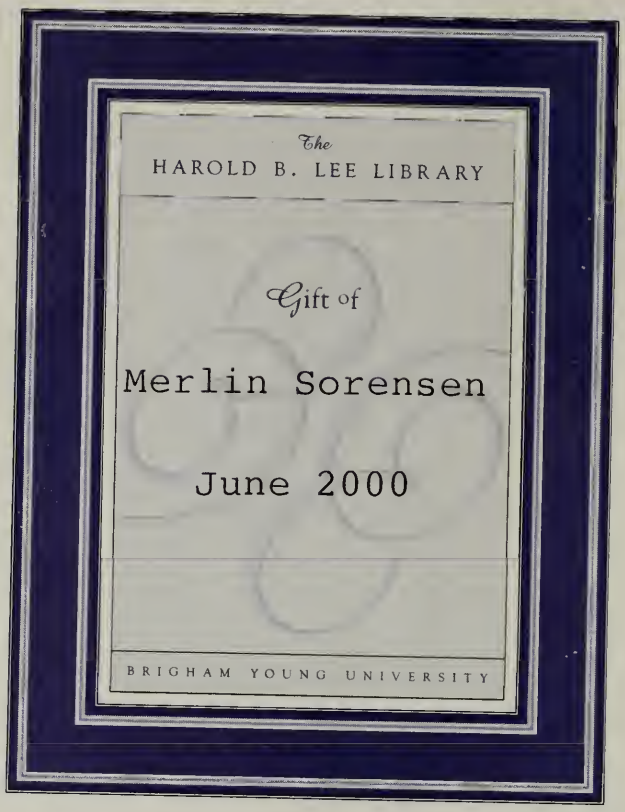
Musical Mosaics

Merlin K. Sorensen
7425 Loma Verde Way
Sacramento, Calif. 95822



MUSICAL MOSAICS

A COLLECTION OF

SIX HUNDRED SELECTIONS FROM MUSICAL LITERATURE, ANCIENT AND MODERN

INCLUDING EXTRACTS FROM MANY LATER CRITICAL AND ÆSTHETICAL WRITINGS

Compiled by W. F. GATES

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

TO HER

WHOSE AID AND SYMPATHY MADE THIS
WORK POSSIBLE,

MY MOTHER,

THIS VOLUME IS AFFECTIONATELY
DEDICATED.

1. "The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils,
The motions of his spirit are as dull as night,
And his affections dark as Erebus;
Let no such man be trusted."

—*Shakespeare.*

INTRODUCTORY NOTE.

In presenting to the musical public—to all who love music for its own sake—this collection of excerpts from musical writings, the compiler is actuated by a desire to promote a more thorough understanding of the underlying principles of our beautiful art.

The field of musical literature is wider in scope than may be appreciated at first thought. Theory, History, Biography, Technics, Pedagogics, the Critical and the Æsthetical departments,—all these constitute the different divisions of literature devoted to music. While many musicians make a study of Theory and Technics, and a certain proportion may explore the Historical, the Biographical and the Pedagogical departments, the number of those who make any research in the domain of Criticism, or in the province of Æsthetics, is limited to a small proportion. Although these latter departments constitute a *terra incognita* to many musicians, yet they

are hardly of secondary importance to the divisions first named. From History we learn what the great masters did for their art; in the study of Musical Æsthetics we find the principles and theories underlying their productions; while in Critical works we see the opinions of their contemporaries and their successors concerning themselves, their motives, and their creations.

Especially do I desire to awaken in the minds of musicians a zeal for a deeper and more thorough study of Æsthetics and Criticism, and I have paid especial attention, in making selections, to these departments, but not, I hope, at the expense of the other divisions of musical literature. I have avoided the relation of incident and ancedote, which, however pleasing to the general reader, would not tend to raise the musician to a higher artistic life.

The scarcity of musical libraries, the costliness of musical literature, the almost exclusive devotion of energy to practice and technical study,—these, one or all, form obstacles in the path of many a music student, restraining him from that highest enjoyment of any art or science, viz, of receiving into his own mind and making a part of his being the soul life of its high-priests. With other musicians there is a lifeless apathy—a careless ignorance concerning the fundamental principles of the great family

of arts of which Music is not the least. Should this compilation bring within the reach of some a gem of thought of which they might otherwise have been deprived, and should it happily instill into the minds of others a desire for more thorough musical culture, I will feel that my labor has not been in vain.

Of music histories, of Technical treatises, of Æsthetical writings, there is a vast number. Many of these are of great value, but others are of a befogging, bewildering tendency, and leave the reader in a more confused state of incertitude and perplexity than before their perusal. It has been my aim to select the clearest statements of the matters under treatment, keeping in mind the standing of the author from whom the quotation is taken and the intrinsic worth of the ideas chosen. However, in some few cases there are given thoughts from writers who are not generally known; yet, the selections seem to merit a place among the thoughts of more noted men. The group of EDUCATIONAL THOUGHTS which closes the volume, while not at first glance applying directly to music, yet have such a strong bearing on the subject of Education that they seem not out of place in a work of decided educational character.

Among the gems here presented there may have crept that which is not of the highest value. But let it not be

forgotten that even in the product of the mine some useless matter—some baser material ofttimes adheres to the precious metal. Nor does this work pretend to be a cyclopædia of musical thought. It is simply a jewel casket enclosing such gems as came to the collector's hand as he roamed through thought of many an age and clime.

W. F. G.

MUSICAL MOSAICS.

MUSIC.

2. Music is love itself.—*Weber.*

3. Music is a stimulant to mental exertion.—*D'Israeli.*

4. Music is the only sensual pleasure without vice.—*Samuel Johnson.*

5. Music is to the mind as is air to the body.—*Plato.*

6. Music is almost all we have of heaven on earth.—*Addison.*

7. Music was taught to Achilles in order to moderate his passions.—*Homer.*

8. Music washes away from the soul the dust of every-day life.—*Auerbach.*

9. Music is the only one of all the arts that does not corrupt the mind.—*Montesquieu.*

10. Were it not for music we might in these days say the beautiful is dead.—*D'Israeli.*

11. Music is calculated to compose the mind, and fit it for instruction.—*Aristides.*

12. Music is love; it springs from religion and leads to religion.—*Hanslick.*

13. Music is a calculation which the soul makes unconsciously, in secret.—*Leibnitz.*

14. What love is to the heart, that music is to the other arts and to man, for music is love itself.—*Weber.*

15. Wouldst thou know if a people be well governed, if its laws be good or bad? examine the music it practices.—*Confucius.*

16. Music speaks the most universal of languages, one by means of which the soul is freely yet vaguely inspired. —*Schumann.*

17. Music produces like effects on the mind as good medicine on the body.—*Mirandola.*

18. It is music's lofty mission to shed light on the depths of the human heart.—*Schumann.*

19. Music is as a shower bath of the soul, washing away all that is impure.—*Schopenhauer.*

20. Experience teaches that music does not remain at such places where the devil rules.—*Michael Praetorius.*

21. Music is a great, and in many respects a reliable guide in the study of human progress and development. —*Ritter.*

22. I verily think, and am not ashamed to say, that, next to Divinity, no art is comparable to music.—*Martin Luther.*

23. All musical people seem to be happy. It is the engrossing pursuit,—almost the only innocent and unpunished passion.—*Sydney Smith.*

24. Music is the art of moving, by a systematic combination of sounds, the affections of intelligent, receptive, and cultivated beings.—*Berlioz.*

25. Every genuine strain of music is a serene prayer, or bold inspired demand, to be united with all at the heart of all things.—*Dwight.*

26. Music is designed for the masses, it belongs to the masses, it is one of the principal means, outside of Christianity, to refine the masses.—*Merz.*

27. Music is God's best gift to man, the only art of heaven given to earth, the only art of earth we take to heaven.—*Landon.*

28. As the study of geometry trains the mind in the abstract, so the study of music trains the emotions in the abstract.—*Anon.*

29. Music is a discipline, a mistress of order and good manners. She makes the people gentler, more moral and more reasonable.—*Anon.*

30. Music is the only sensual qualification which mankind may indulge in to excess without injury to their moral or religious feelings.—*Addison.*

31. Music alone has the inherent power of interpreting transcendent affections with absolute truth. In power of expression it leaves the sister arts far behind it.—*Franz.*

32. I regard music not only as an art whose object it is to please the ear, but as one of the most powerful means of opening our hearts, and of moving our affections.—*Gluck.*

33. Music is *Architecture* translated or transposed from

space into time; for in music, besides the deepest feeling, there reigns also a rigorous, mathematical intelligence.—*Hegel.*

34. Music excites emotion independently of all foreign aid. Words and gestures add nothing to its power; they only enlighten the mind in regard to the object of its expression.—*Fetis.*

35. If in spite of all the abuse and ill-treatment to which it is subjected, the noble art of music never ceases to charm and edify us, it only attests its unfathomable and everlasting grandeur.—*Ferdinand Hiller.*

36. Music, the daughter rather than the imitator of Nature, impelling us to pious thought by its solemn, mysterious accents, appeals, directly to our feelings, and is mistress of our deepest emotions.—*Weber.*

37. The worth of art appears most earnest in music, since it requires no *material* or *subject matter*, whose effect must be deducted; it is wholly form and power, and saves and ennobles whatever it expresses.—*Goethe.*

38. Of all the liberal arts, music has the greatest influence over the emotions, and is that art to which the law maker should give great attention.—*Napoleon Bonaparte.*

39. If our noble art of music does not cease to elevate and delight us despite all its abuses, it is only a proof of its great and eternal glory—it is just so with love.—*Hiller.*

40. Music moves us and we know not why; we feel the tears and cannot trace the source. Is it the language of some other state born of its memory? For what can wake

the soul's strong instinct of another world like music.—*Letitia Landon.*

41. Music is the mediator between the spiritual and sensual life; although the spirit be not master of that which it creates through music, yet it is blessed in this re-creation, which like every creation of art, is mightier than the artist.—*Beethoven.*

42. Music once admitted to the soul becomes a sort of spirit and never dies; it wanders perturbedly through the halls and galleries of the memory, and is often heard again, distinct and living as when it first displaced the wavelets of the air.—*Bulwer.*

43. What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us away so far from town, country, earth, and all worldly things, that it is truly a blessed gift of God.—*Mendelssohn.*

44. A distinguished philosopher spoke of architecture as *frozen* music, and his assertion caused many to shake their heads. We believe this really beautiful idea could not be better re-introduced than by calling architecture "*silent*" music.—*Goethe.*

45. Music is at once the product of feeling and knowledge, for it requires from its disciples, composers, and performers alike, not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection.—*Berlioz.*

46. Music is a beautiful and glorious gift of God; the reflection of the heavenly harmonies in which His angels

and all the celestial host ever praise and glorify their Creator, singing in sweet strains: "Holy, holy, holy, Lord God of Sabaoth!"—*Michael Praetorius.*

47. Music remains the universal language of nature; it speaks to us in wonderful and mysterious tones; in vain do we try to retain its effect by signs—for any artificial connecting of the hieroglyphs results, after all, in *indicating* the idea of that which we have heard.—*Hoffmann.*

48. Music may be termed the universal language of mankind, by which human feelings are made equally intelligible to all; whilst, on the other hand, it offers to the different nations the most varied dialects, according to the mode of expression suitable to the character of each nation.—*Liszt.*

49. Art has as its fundamental law, the law of beauty. Beauty presupposes symmetry. Symmetry is visible rhythm. Rhythm is audible symmetry or symmetrical motion. Symmetrical motion is the ground-element of music.—*Christiani.*

50. Music, that perfect model of elegance and precision, was not given to men by the immortal gods with the sole view of delighting and pleasing their senses, but rather for appeasing the troubles of their souls and the sensations of discomfort which imperfect bodies must necessarily undergo.—*Plato.*

51. Music is to the arts what love is to man; in truth, it is love itself, the purest, loftiest language of passion, portraying it in a thousand shades of color and feeling; and yet, true only once, intelligible at the same time to

thousands, no matter how different their ideas and affections.—*Von Weber.*

52. O music, thou who bringest the receding waves of eternity nearer to the weary heart of man, as he stands upon the shore and longs to cross over, art thou the evening breeze of this life, or the morning air of the future? —*Jean Paul Richter.*

53. Music is an important element of modern culture, a refining social influence, a subject about which few cultivated persons now-a-days are willing to be thought ignorant or indifferent, an art which in one way or another actually interests more thousands of people, more occupies their thoughts, more ministers to their enjoyment, than any science, or than most branches of literature and learning.—*Dwight.*

54. Whatever the relations of music, it will never cease to be the noblest and purest of arts. It is in the nature of music to bring before us, with absolute truth and reality, what other arts can only imply. Its inherent solemnity makes it so chaste and wonderful that it ennobles whatever comes in contact with it.—*Wagner.*

55. Music, in the opinion of many, ranks second only to faith and religion; and apart from its power, its effect, and its many advantages, we may justly regard it as belonging to heaven rather than to earth, awakening and stimulating, as it does, in our hearts a desire to praise the Almighty with psalms and thanksgivings.—*Michael Praetorius.*

56. What a marvellous thing is music! How little are we able to fathom its deep mysteries! And yet does it not live in the very heart of man? does it not so imbue him with its grace and beauty that his mind is wholly engrossed by it; that another and purer life seems to raise him above the shallows and miseries here on earth?—*Hoffmann.*

57. Music is a strangely peculiar form of the Beautiful, whose presence seems, indeed is, appropriate on occasions the most diverse in character. Its aid is sought alike to add to the joys of festive scenes, to soothe and elevate the heart on occasions of mourning, and to enhance the solemnity, the excellence, of divine worship.—*Trotter.*

58. The science of musical sounds is now, with justice, considered as the art that unites corporeal with intellectual pleasure by a species of enjoyment which gratifies sense without weakening reason; and which, therefore, the great may cultivate without debasement, and the good enjoy without depravation.—*Burney.*

59. The future mission of music for the millions is the discipline of emotion. What is the ruin of art? *Ill-regulated emotion.* What is the ruin of life? Again, *ill-regulated emotion.* What mars happiness? What destroys manliness? What sullies womanhood? What checks enterprise? What spoils success? constantly the same—*ill-regulated emotion.*—*Haweis.*

60. The essence of music may be described as the far dark currents of the soul, the fleeting life, the constant whirl of the world into which all existence and all repose

are drawn; as all that rises, hovers, and trembles in the air, and in the heart of man, all that the soul re-echoes to itself from the varied phenomena of movement.—*Krüger.*

61. Music is one of the greatest educators in the world; and the study of it in its highest departments, such as composition, harmony, and counterpoint, developes the mind as much as the study of mathematics or the languages. It teaches us love, kindness, charity, perseverance, patience, diligence, promptness and punctuality.—*Anon.*

62. Music is to our hearts as is the wind to the Æolian Harp. It plays upon our heart-strings; and while we hear the sound of the strings, and imagine that it is the instrument that vibrates, it is our own hearts which in reality vibrate; our hearts are bleeding while the instrument is but dead wood.—*Merz.*

63. Music extends itself in every direction for the expression of all distinct sensations and shades of joyousness, serenity, jokes, humor, shoutings and rejoicings of soul; as well as the graduations of anguish, sorrow, grief, lamentation, distress, pain, regret, etc.; and, finally, aspiration, worship, love, etc., belong to the proper sphere of musical expression.—*Hegel.*

64. Music, dancing, poetry, architecture, sculpture, and painting originated in the service of religion. The earliest canticle recorded in holy writ was sung after the passage of the Red Sea by Moses and the children of Israel, accompanied by the women dancing; temples were afterward erected for worship, adorned with images and embellished with color.—*Ella.*

65. Music begins where speech leaves off; through it the inmost spirit—all that is inexpressible and yet of most account in us—can give itself. Hence the loftiest poetry, the most inspired and subtle charm of conversation, in short, that magical something which distinguishes the utterance of genius in its high hour, in whatsoever form, in analogous to music and sets the fine chords vibrating in somewhat the same manner.—*Dwight.*

66. The meaning of music lies hidden in those deep mysterious changes of every day experience, which it were as vain to ignore as it is impossible to render into words. Music is finer than speech and makes its appeal to a deeper somewhat in us underlying all thought of the understanding. Music expresses that part of our best and utmost consciousness, which needs such sympathetic fluid, one might almost say electric language, as its tones alone afford.—*Dwight.*

67. I need not tell you that music bears upon its wings some of the sweetest and purest pleasures of the passing hour, whether it gushes forth from the human lips or from the breath of old Æolus upon his throne. Music elevates and quickens our perceptions; it softens and subdues the rebellious disposition; it refines and soothes the wayward and turbulent passions; it nerves the heart to deeds of valor and heroism; it gives joy and consolation in the hour of affliction, and carries the soul captive across the rough and stormy sea of life, and stands beyond the vale of time to welcome with angelic voice, the wandering spirit to its final home.—*Dr. John Hall.*

68. It is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the Poetic Sentiment, it struggles—the creation of supernal Beauty. It *may* be, indeed, that here this sublime end is now and then attained *in fact.* We are often made to feel, with a shivering delight, that from an earthly harp are stricken notes which *cannot* have been unfamiliar to the angels.—*Edgar Allen Poe.*

69. In society, where education requires a submission to rule, singing belongs to the domain of art; but in a primitive state, all nations have their songs. Musical rhythm drives away weariness, lessens fatigue, detaches the mind from the painful realities of life, and braces up the courage to meet danger. Soldiers march to their war-songs; the laborer rests, listening to a joyous carol; in the solitary chamber the needle-woman accompanies her work with some love-ditty; and in divine worship the heart is raised above earthly things by the solemn chant. —*Anon.*

70. It is music which discovers and explains for us the beautiful in the world and in the mind, or still more, which shows us in the movements of the world and of the mind that inner life which a spiritual nature reveals, so that, amid the external in which we are engaged, the conditions of mind and soul may express themselves, or through sound make us acquainted with the things of their life. The representation of the ideal in a concrete form is the aim of music because music is art. The tone art shows the play of various emotions—it is an ideal

representation of the individual life and of its soul-melodies.—*Carriere.*

71. I would fain know what music is. I seek it as a man seeks eternal wisdom. Yesterday evening I walked, late in the moonlight, in the beautiful avenue of lime-trees on the bank of the Rhine; and I heard a tapping noise and soft singing. At the door of a cottage, under the blooming lime-tree, sat a mother and her twin babies: the one lay at her breast, the other in a cradle, which she rocked with her foot, keeping time to her singing. In the very germ, then, when the first trace of life begins to stir, music is the nurse of the soul: it murmurs in the ear and the child sleeps; the tones are the companions of his dreams; they are the world in which he lives. He has nothing; the babe although cradled in his mother's arms is alone in the spirit: but tones find entrance into the half conscious soul, and nourish it as the earth nourishes the life of plants.—*Bertini.*

72. Music is, in its nature, that one of the Fine Arts which has for its material musical tones. It affords us enjoyment on its lowest plane through the discrimination of refined from coarse tones and by combinations and contrasts of different qualities of tone. The pleasure thus derived is refined, but it is sensuous merely. Music adds to this very high intellectual enjoyment. In its more elaborate forms, such as the fugue, the sonata, the symphony, the music-drama, it taxes the intellectual resources of both composer and student in equal degree with the greatest intellectual productions of the human mind in

other fields of activity. It thus adds intellectual to sensuous enjoyment, and so ranks high in the scale of mental activities.

But its primary and ultimate function is to express, convey and excite feeling. To this the sensuous and intellectual elements are subordinate. The imagination reaches its highest flights and performs its most legitimate function when it deals with its musical materials in their relation to emotion.—*Fillmore.*

73. Touching musical harmony, whether by instrument or by voice, it being but of high and low in sounds a proportionable disposition, such, notwithstanding, is the force thereof, and so pleasing effects it hath in that part of man which is most divine, that some have thereby been induced to think that the soul itself is or hath in it harmony; a thing which delighteth all ages, and beseemeth all states; a thing as seasonable in grief as in joy; as decent being added unto actions of the greatest weight and solemnity as being used when men most sequester themselves from action: the reason hereof is an admirable facility which music hath, to express and represent to the mind, more inwardly than any other sensible means, the very steps and inflections of every way, the turns and varieties of all passion whereunto the mind is subject.—*Hooker* (*Sixteenth Century*).

74. Music, the art of moving intelligent men, gifted with special and practiced organs, by combination of tones. To thus define music, is to admit that we do not believe it to be, as people say, *made for everybody.* Whatever may

be the conditions of its existence, whatever may have been its means of action at any time, whether simple or complex, mild or energetic, it has always been evident to the impartial observer that, as a great number of persons cannot either feel or comprehend its power, those persons *were not made for it*, and consequently, it was not made for them.

Music is at once a sentiment and a science; it demands of him who cultivates it, be he executant or composer, natural inspiration and a knowledge which is only to be acquired by protracted studies and profound meditations. The union of knowledge and inspiration constitutes art. Outside of these conditions, the musician will be nothing more than an incomplete artist, if, indeed, he deserve the name of artist at all.—*Berlioz.*

75. Music is as old as the world itself. In some form or other it has always existed. Ere man learned to give vent to his emotions in tuneful voice, Nature, animate and inanimate, under the hand of the Great Master, sang his praises. Of this we learn in the sacred writings; while all about us is the songs of birds, the musical sighing of the winds, the fall of waters, and the many forms of the music of Nature, we have palpable evidence of its present existence, and assurances of its remote antiquity. It would seem that not long after "God breathed into the nostrils of man the breath of life and he became a living soul," he learned to express the joys and yearnings of his soul in song first, then with some sort of musical instrument. And to man it was given, commencing with the early ages, to develop the simple ejaculations or melodies of a praise-

giving soul into a beautiful, a noble art, replete at times with harmonic intricacies, and again with melodies, grand in their very simplicity; into a beneficent science, divine from its inception, which has ever had as votaries many of earth's greatest minds, and has become a fountain of delight to all mankind.—*Trotter.*

76. What we call *music* is a new art, in the sense that it very probably bears little resemblance to what the civilized peoples of antiquity called by that name. Besides, we must say at once, that word had such an extended acceptation with them, that, far from signifying simply the art of tones, as it does to-day, it applied equally to dancing, pantomime, poetry, eloquence, and even to all the sciences together. Supposing that the etymology of the word *music* is contained in *muse*, the widely extended meaning the ancients gave it is naturally explained; it meant and must have meant, *that over which the Muses preside.* Hence, the errors into which many commentators have fallen in their interpretations. Yet there is, in the language of the present day a consecrated expression of which the meaning is almost as general. We say; *Art*, in speaking of the combined works of the intellect, either alone, or aided by certain organs, and of those bodily exercises which the intellect has rendered poetic. So that the reader of two thousand years hence, who finds in our books that phrase which has become the trivial title of many rambling essays: "The state of Art in Europe in the nineteenth century," must interpret it thus: "The state of poetry, eloquence, music, painting, engraving, sculpture, archi-

tecture, dramatic action, pantomime and dancing in Europe in the nineteenth century." So we see that, with the exception of the exact sciences, to which it does not apply, our modern word *art* corresponds very well to the word *music* of the ancients.—*Berlioz.*

77. I wished from my heart to praise and extol that beautiful and artistical gift of God, the liberal art of music; but I find that it is of such great utility and is such a noble and majestic art, that I do not know where I should begin or end praising it, or in what manner and form I should praise it, as indeed it meriteth praise and the love and esteem of every one, and I am hence so much overpowered by the rich fulness of the praise of this art, that I cannot extol it sufficiently, for who can say and show all that might be written and spoken on this subject. Yea, even if one would say and show all, he would nevertheless forget much, and it is utterly impossible that this noble art can be praised enough.

In the first place, if we look into the matter, we shall find that this was, from the beginning of the world, given by God to all and every creature, and created with all from the beginning, for there is nothing in the world which doth not give from itself a sound. Yea, even the air which is in itself invisible and incomprehensible, in which there seemeth to be the least music, that is the least beautiful sound, and which appeareth quite mute and silent, if it be moved and driven through anything, it giveth its own music, its own sound; and that which was before mute, now beginneth to have a voice, and to become

music, that it may be heard and comprehended, although it was not heard and comprehended before, and through it doth the spirit reveal great and marvellous secrets, whereof I will not speak at this present.

Now should I speak of the use of this noble art, which is so great, that no one, however eloquent, can set it forth sufficiently, I can show one thing, to which experience beareth witness, and that is, that according to the Holy word of God, nothing deserveth to be so highly praised and extolled as music, and for this reason, that music is the strong and mighty governor of every movement of the human heart (to say naught of the hearts of beasts at present), by which man is often governed and overcome, even as it were by a master.

Nothing on earth is stronger, to make the sad joyful, the joyful sad, and the timid bold, to charm the haughty to humility, to calm and quiet hot and excessive love, to lessen envy and hatred, and if any one can recount to me all the emotions of the human heart by which people are swayed, and driven either to virtue or vice, I will say, that nothing is more mighty than music to curb and govern these same emotions of the mind.

Yea, the Holy Ghost himself praiseth and honoreth this noble art, as the instrument of his purpose, leaving witness in the Holy Scriptures, that his gifts, that is the inpelling and incitement to all kinds of virtues and good works, were by music given to the prophets, as we see in the case of the prophet Elisha, who, when he was about to prophesy, ordered that a minstrel should be brought to

him, and when the minstrel played upon the strings then came the hand of the Lord upon him. Again the Scriptures showeth that Satan, who leads people to all vice and badness, is expelled by music, as is seen in the case of King Saul, before whom, when the "evil spirit from God came upon" him, David took the harp and played with his hand, upon which Saul revived and became better, and the evil spirit left him. Hence, the holy fathers have not in vain set the word of God to music in various ways, that music might always abide with the church, and we have therefore so many precious songs and psalms, which both by the words and the music set the heart of man in motion.

But he who findeth therein no pleasure, and is unmoved at these delightful wonders, must naturally be a dull log, who is not worthy to hear such charming music, but only the wild ass braying, or the song and music of hounds and hogs. But I need not say very much more, for the subject and use of this noble art is far too great and rich to be exhausted in so short a time. Hence I will recommend this art to every one, and to young people in particular, and admonish them that they let this precious, useful and gladsome gift of God be to them dear and sacred, as one by the knowledge and practice of which they may at times dispel sad thoughts and avoid vice and ill company, and also that they may accustom themselves to recognize God the Creator in this His creature, and to praise Him and extol Him, and diligently shun those who are spoiled by unchasteness, and abuse this beautiful

art (as unchaste poets pervert their own nature to shameful, mad and lewd love); and moreover that they be certain that the devil hath driven such persons against nature; and forasmuch as nature should and will honor God alone, the Creator of all creatures, with such a noble gift, so are these ill-thriven children and changelings brought on by Satan that they may rob the Lord God of such a gift, and honor and serve the devil, who is an enemy to God, to nature, and also to this delightful art.—*Martin Luther.*

78. Music has many mysteries, many, indeed, that will never be explained. Its very motives and tributaries are mysterious; for no man understands the secrets of his own heart, the language of his own soul. The heart is inspired by so many sentiments, that we seek in vain for the key to their consequences. The soul is a thing religously spiritual, and from the infiniteness of its motives the results are incomprehensible. Yet we can ascertain the incentives which give operation to the soul, and the objects which cause emotion to the heart. Music seems to be the only language that can perfectly express those innate and internal emotions. The immediate effect—the spontaneous sensation, is communicated from heart to heart; and these being the expression of some inward, effervescent passion, the mind cannot explain them; the heart must be their only interpreter.

Music must commune directly with the heart; and it is only from the effects which the heart produces upon the mind that we are enabled to ascribe any causes to those

effects or separate the temporary influence over our senses from the final result upon our lives. The heart is naturally a holy thing. It sympathizes with every suffering, enjoys every felicity, appreciates every object which is beautiful or sublime—is susceptible of every emotion. The most scrupulous sensibilities and overpowering passions come from the heart; and it is this natural, universal congeniality which so interests us in listening to true music. The effect is communicated to our hearts, where it finds some sympathetic emotion with which to commune. Whether the music be expressive of joy, sensual or spiritual, the heart at least will understand it. For who has not enjoyed some sweet moment of bliss, experienced some sacred hour of sorrow, or felt that there is a God who will deal justly with his soul?

The mental faculties may not comprehend those emotions, yet they are so natural and interesting to mankind, that we are almost unconsciously led to speculate and meditate upon them, and these thoughts are the greatest results of music. The very mystery which surrounds them is so weighty and yet so interesting, that we are allured from the low vexations and obsequious cares of sensual life, to something nobler and more inspiring. We are brought into communication with the human heart, which is the secret of every man's life; we are led to inquire into the conditions of happiness; we feel more distinctly the influence of Omnipotence; we are enabled to appreciate and enjoy that which is beautiful, but beneficial.

Music is such a perfect expression of human emotion that we can almost deduce from it a moral science—a rule of life. Every thought which arises out of any cause is expressed in music, because music is innate and spontaneous. Thus the musical composer is truer and less disguised than he who expresses his thoughts in words. If there are imperfections in his nature, he does not seek, like the mental philosopher, to omit or conceal them; he leaves them, with his virtues, as a part of himself; and since no man is free from fault, we find more real life and congeniality in music, and are more inclined, under its influences, to acknowledge our vices or failings.—*Goodrich.*

INSPIRATION.

79. Music requires inspiration.—*Gluck.*

80. Inspiration is, after all, the noblest attribute in an artist.—*Hauptmann.*

81. Nothing can be accomplished in music without enthusiasm.—*Schumann.*

82. It is one thing to give ourselves up to reflection, and another to yield to inspiration.—*Beethoven.*

THE TEST OF MELODY.

83. It is melody that is first and foremost in music, and affects human feelings with marvellous and magic power. It cannot be repeated too often that, without expressive and natural melody, every ornament added by instrumentation is nothing but tawdry magnificence. The best definition of true melody, in a higher sense, is something

that may be sung. Melody should be song itself, and as such should flow freely and spontaneously from the human heart. Melody which cannot be sung in that way is nothing more than a succession of individual sounds which strive in vain to become music.—*Ernst Hoffmann.*

TWO CLASSES OF AMATEURS.

84. Amateurs give us so much trouble because they are creatures of twofold character; necessary and useful, when with a sincere interest they combine unassuming reticence, but contemptible, and to be disparaged, when they are bloated with vanity and conceit, anxious to push themselves forward and give advice. There are few artists whom I respect more than a first-class amateur, and there are few that I respect less than a second-rate one.—*Felix Mendelssohn-Bartholdy.*

SONGLESS WOMEN.

85. A woman who cannot sing is a flower without perfume. There may come a time when a weary little head lies on its mother's bosom; little eyelids are drooping, twilight is drawing about her,—too early for a lamp, too early for any but little folks to sleep; then it is that all the accomplishments of her girlhood are as nothing compared with one simple song that lulls a tired baby to sleep.—*M. B. Anderson.*

MUSIC IN THE PUBLIC SCHOOLS.

86. The moral and æsthetic influence of music is admitted on all hands, and a knowledge of its elements at

least is of great value in the formation of a correct musical taste. Our interest in life is not wholly centred in material pursuits. Our natures are highly complex, and should be expanded and cultivated in various directions, and especially in whatever tends toward elevation and refinement. The public school should lay the foundation of morals, and music is clearly recognized as one of the moral forces by all students of sociology.—*Hawley.*

THE PASSIONS OF SCHUMANN, CHOPIN AND MENDELSSOHN.

87. Schumann's passion rolls in great deep-sea waves, which break on rocky cliffs in a thunderous roar of overwhelming surf; Chopin's is a narrow tropical sea, beautiful in calm and sunshine, but fruitful of sudden hurricanes and violent storms, of deafening thunder and blinding electric flashes; Mendelssohn's is an inland lake not too deep to be easily fathomed, with charming, quiet bays and enticing nooks, haunted by sprites and elves, a veritable fairy domain, the abode of grace and beauty. All three are to be counted among the world's great and precious treasures. "Romantic" they are, certainly; but if it can ever be possible to judge of the permanence of any contemporary art, then may we surely expect that these three great masters will by and by be counted as "classics."—*Fillmore.*

MUSIC IN GERMANY.

88. The German race is remarkable for the intelligence, steadiness and industry of its members, and their love for

and cultivation of the art of music—these latter characteristics prevailing to a most pleasing degree among all classes of the race. Indeed, it is rare to find a German not, in some sense at least, a musician. And in what beneficent uses do they employ the art, especially in their social relations? Their children are inducted into its charming beauties and helpful uses from their very earliest years. Of a steady going, rather practical life, the Teutonic race yet seeks relief from care, and finds delightful rest and recreation in united song, or in some other form of pleasing harmony, thus wisely uniting the practical with the poetical in life. How in keeping is a musical love so warm and a musical proficiency so general, with a nation which has given to the world a Mozart, a Haydn, a Beethoven.—*Trotter.*

THE MUSICIAN.

89. The physician who heals diseases, and alleviates the anguish of the body certainly merits a more conspicuous and honorable place; but the musician who eminently soothes our sorrows and innocently diverts the mind in health, renders his memory deservedly dear to the grateful and refined part of mankind in every civilized nation. —*Dr. Burgh.*

RETICENCE OF STYLE.

90. I love that style which conceals a good deal, and expresses too little rather than too much; but the hearer should feel that this reticence is owing, not to poverty but to wealth of thought.—*Moritz Hauptmann.*

MUSIC OF THE MIDDLE AGES.

91. The scholastic music had no art, the popular music no science.—*Hullah.*

THE ADVANCE OF MUSICAL ART.

92. Music, as distinguished from the various rude attempts of the past, is only about four hundred years old. Modern music, which is alone worthy of the name, is in fact the youngest of the arts, and stands at present in a correspondingly unfavorable position; for while it has been brought to the highest perfection, the secret of its power is almost wholly unexplored; and as long as this is the case, music must continue to be ranked last among the fine arts. But the day is at hand when the veil of the prophetess will be lifted. Already in Germany, the land of thought, music has been adopted as the national art—as painting was once in Italy and sculpture in Greece. Already the names of Beethoven and Mozart are whispered through the civilized world in the same breath with those of Phidias and Michael Angelo; and the time is not far distant when music will stand revealed perchance as the mightiest of the arts, and certainly as the one art peculiarly representative of our modern world, with its intense life, complex civilization and feverish self-consciousness.—*Haweis.*

SIMPLE FORM PREFERABLE.

93. Even in his most intricate compositions, and particularly in those which express his most mysterious feel-

ings, the artist should employ simple form in order to render his ideas clear and intelligible.—*Stephen Heller.*

MUSIC NEVER STATIONARY.

94. Music is never stationary; successive forms and styles are only like so many resting places—like tents pitched and taken down again on the road to the Ideal.—*Franz Liszt.*

MUSICAL EXPRESSION OF NEUTRAL EXISTENCE.

95. Music does not cover a little excited bit of life, but the whole of life; and the mind trained to the disciplined expression of emotion in music takes delight in long trains of quiet emotion, conscientiously worked out by what some may call diffuse and dull music. There is a quantity of music—of Schubert for instance—which seems hardly written for the public at all. It is the expression of unimportant and uninteresting successions of emotion, whose only merit consists in their being true to life; and until we have learned to think of every moment of our lives as being a fit subject for music, we shall never understand the Sound-reveries of Tone Poets who were in the habit of regarding the whole of their inner life as melodic and symphonic, and setting vast portions of it to music, quite regardless of what the world at large was likely to say or think about it.—*Haweis.*

MELODY THE FLOWER OF MUSIC.

96. Melody is, and ever will be, the very flower of music. It is melody, even in unison, that combines all

the elements of music; for it comprises both rhythm and harmony. It is the gift of heaven, which the savage, the mountain shepherd, the rustic piper, alike find spontaneously—it is at once the first and last, the primitive and most advanced stage of music.—*August Ambros.*

ARTISTIC HORROR OF VULGARITY.

97. As Beethoven regarded his art as something sacred, which he placed higher than all philosophy, so has a refined artist an innate horror of all vulgar, frivolous, and effeminate music.—*Ambros.*

THE FEELING GREATER THAN THE CAUSE.

98. Every human feeling is greater and larger than the exciting cause. A proof that man is designed for a higher state of existence; and this is deeply implied in music, in which there is always something more and beyond the immediate expression.—*Coleridge.*

SCHUMANN'S THOUGHT—HIS EMOTIONAL NATURE.

99. Schumann was a strong but not a clear thinker, and seldom attained complete mastery of his thought, or definite, clear, finished expression, either in music or in literary composition. His was one of those somewhat exasperating yet stimulating minds, of which so many are to be found even among the greatest poets and philosophers of Germany, whose ideas are hopelessly befogged, although they evidently have ideas extremely significant and, perhaps, all the more attractive that they are incom-

pletely revealed. These minds struggle with their thought, they show unquestionable power, and the very violence of the effort convinces us of the greatness of the ideas; but they are never completely triumphant; they never fully succeed in dragging out into clear daylight and exhibiting in its full proportions, what they have discovered; more remains than they themselves have perceived, much less displayed to others; the whole is attractive, but tantalizing. This will be best appreciated by those who have tried to make their way through the obscure pages of Hegel in the hope of understanding him. Such are apt to come away convinced that the great philosopher was a long way from understanding his own writing, but also convinced that he had found much worth understanding, and feeling on the whole the attempt had been a bracing, stimulating intellectual effort, not without result in increase of strength and enlargement of ideas. Schumann undoubtedly aimed often, if not generally, at the utmost definiteness of emotional expression, and often aimed, too, at suggesting definite images by means of expressing in tones the emotional impression made by such images.—*Fillmore.*

100. It is Schumann who has in one effort taught the musical world two lessons: that there is poetry in *music.* and that there is *music* in the pianoforte. His creative activity busied itself along the line where poetry and music join. Although an imaginative and fanciful person, he had a true instinct for valid and logical expression in music. So, even in his most far-fetched passages,

the melodic and harmonic sequences, although new, are inherently right, and entirely compatible with those of Bach and Beethoven. Hence, whatever ground his music has gained it has held. On the other hand he had also a fancy in which every fantastic idea found congenial soil. The proper, the conventional, the allowable meant nothing to him. He gave loose rein to his humor and followed it whithersoever it led. Nor yet in this did he lose his balance. For at the bottom he had the key to the riddle: *the relation of music to emotion.* And so while his fancy took him far, and into many new paths, his fine musical sense kept him from passing beyond what was inherently right in music, as such. That he often passed beyond the limits of the symmetrical, the well sounding, or even the agreeable, we can afford to forgive for the sake of the vigor of his imagination and the inherent sweetness and soundness of his disposition. And it is these which on the whole have supported and justified his works.—*Mathews.*

BEETHOVEN'S DEAFNESS.

101. Beethoven bids farewell to his hearing in a bitter heart cry: "As autumn leaves fall and wither, so are my hopes blighted. Almost as I came I depart. Even the lofty courage which so often animated me in the lovely days of summer is gone forever. Oh, Providence! vouchsafe me one day of pure felicity! How long have I been estranged from the glad echo of true joy! When, O my God! when shall I feel it again in the temple of nature and man?—never!"—*Beethoven.*

A HINT FROM BEETHOVEN.

102. Beethoven wrote to Czerny concerning his (Beethoven's) nephew's musical instruction, "When sufficiently advanced, do not stop his playing on account of little mistakes, but only point them out at the end of the piece. I have always followed this system, which quickly forms a *musician.*—*Beethoven.*

EFFECTIVE MUSIC.

103. The popular mind, when left to itself, has a natural sympathy for music that truly and healthily reflects the genuine emotions of mankind; and there is no more effectual way of working upon it than by music of an elevating kind.—*Thibaut.*

KNOWLEDGE AND INSPIRATION NECESSARY TO ART.

104. True art is the result of knowledge and inspiration. Without these fundamental requisites, a musician will always be an inferior artist, if artist he can be called. —*Berlioz.*

THE PIANOFORTE SUITED TO HARMONY RATHER THAN MELODY.

105. The pianoforte, as an instrument, will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flutist are able to produce. On the other hand, there is perhaps no instrument which, like the pianoforte, com-

mands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—*Hoffmann.*

UNPOLISHED GENIUS.

106. A work to be classical, must always, according to universal understanding, be the issue of a great spirit, evincing the free action of a powerful mind; and, by such a right it belongs to all time, so long as genius is had in honor. Plato can never, any more than Shakespeare, cease to please from lapse of years; and Mozart, as a true genius, would have been a brilliant example of any style, whether he had lived earlier or later, among Alpine goatherds, or in a cloister, or in regal luxury. Increased cultivation may indeed produce great improvement, as regards polish; but strength and vigor must ever well from the fountain head of genius; and this vigor, from the very fact of its deficiency in polish, usually exhibits a quality and freshness that a fully developed condition of art cannot give but may very easily destroy.—*Thibaut.*

AMATEUR ZEST.

107. A man who in by-hours resorts to the bright and cheerful domain of art for recreation from severe professional labor, is wont do so with a keener relish than the regular artist, who has his main occupation therein. In other words, the sauce when taken in small quantities is usually more savory than when taken in spoonfuls.—*Thibaut.*

FIRST WORKS IMITATIVE.

108. "Who would deny that in his first work even the greatest master does more than reproduce? But it should be borne in mind that those works, though they may betoken great genius, can never equal in value the original from which they were copied; for it is only in original work that genius ripens to maturity."—*Richard Wagner.*

IMITATION INFERIOR IN MUSIC.

109. Music cannot, like painting, seize on a particular action and represent with minuteness all its parts. Like poetry, her imitation is very inferior to that of painting. —*Crotch.*

MENDELSSOHN AND HIS WORKS

110. Much of Mendelssohn's music is not at all remarkable for its profound emotional significance; but it is always genuine, graceful, refined, elegant, and everywhere displays the hand of a consummate master. He not only sought to emphasize the expression of feeling as the goal of his efforts in composition, but when he succeeded in reproducing his emotions in tones, the completed products were almost always departures from the classical models. The pieces on which his reputation as a pianoforte composer depend are not his sonatas, perhaps not even his concertos, but his "Capriccios," "Fantasias," and "Songs without Words." But it would be a serious misapprehension to suppose that his forms were often, or

indeed, ever crude, imperfect or lacking in clearness or finish. Romanticist as he undoubtedly was, the romantic element represented only one side of his character. The purest of classicists could not have written with more perfect clearness of outline, absolute precision of detail, and perfection of finish. What he had to say he expressed with the utmost precision and certainty, with a clearness and finish above criticism. Whatever may be the permanent significance or influence of Mendelssohn's best work, he was, as man, musician, conductor, pianist, organist, and composer, one of the most powerful influences in molding the musical thoughts, and shaping the musical tendencies of the second and third quarters of this century. He was a musician of the highest technical attainments, the broadest and most enlightened culture, a consummate master of form, an original inventor in the domain of melody and harmony, and in his own peculiar field of romantic emotional expression he was unapproached. Measured by the standard of form, finish, musicianship, grace, elegance, refinement, polish, delicacy, beauty, he is surpassed by few or none. He must be credited, too, with a genuine originality and creative power. But measured by the standard of nobility, elevation, and profound significance of emotional content, the best of his pianoforte works will poorly bear comparison with the greatest utterances of Beethoven, though they may well be placed beside the finest of Schubert's works, and are greatly superior to almost everything of Weber.—*Fillmore.*

GEMS.

111. In the mineral world we have gems and jewels which, be they never so small, are infinitely more valuable than greater masses of baser material; so in the musical world we have jewels and gems of composition which sparkle and glitter among the surrounding ponderous and weighty matter, and which in value may be likened to the diamond and the ruby.—*Gates.*

SCHUBERT.

112. Schubert was like a gardener bewildered with the luxuriant growth springing up around him. As fast as his ideas arose they were poured forth on paper. He was too rich for himself,—his fancy outgrew his powers of arrangement. Beethoven will often take one dry subject, and by force of mere concentration kindle it into life and beauty. Schubert will shower a dozen upon you and hardly stop to elaborate one. His music is more the work of a gifted dreamer, of one carried along irresistibly by the current of his thoughts, than of one, who, like Beethoven, worked at his idea until its expression was without a flaw. His thought possesses Schubert—Beethoven labors till he has possessed his thought.—*Haweis.*

HAYDN TO THE FATHER OF MOZART.

113. "I declare to you, before God, and on the faith of an honest man, that your son is the greatest composer who ever lived."—*Haydn.*

CONDEMNED BY BUT ONE CLASS.

114. There is but one class of men who condemn music, and those are fanatics; and there is only one order of beings, according to Luther, who *hate* it, and those are devils.—*Mower.*

THOUGHT—SENTIMENT.

115. Language is preëminently the means of expressing our thoughts; but our thoughts should not be void of sentiment, else they are cold. Music is the language of feeling, but our sentiment should not be void of thought or else it becomes sentimentalism. Language may at times have to convey merely thought void of sentiment, but music should not convey the one without the other.—*Merz.*

THE TRUE CLASSIC.

116. The classic in music exists in all those works which afford a content entirely harmonious and commensurate with their form. Such works are those of Bach, Haydn, Mozart, and part of those of Beethoven and Schubert. In many works of the latter two composers, form and content do not coincide; the beauty of the form as form is sacrificed to the expressiveness and meaning of the work. Here, therefore, form is less than content, and we have the romantic movement in art. To this category belong many of the Beethoven works, notably such as the "moonlight" sonata, and the last two or three sonatas; also, almost everything of Chopin's and Schumann's.—*Mathews.*

WIECK'S THREE TRIFLES.

117. Three trifles are essential for a good piano or singing-teacher,—

The finest taste,
The deepest feeling,
The most delicate ear,

and in addition, the requisite knowledge, energy, and some practice.—*Friedrich Wieck.*

NEEDED ORIGINALITY.

118. German composers usually fail on account of their desire of pleasing the public. But let any one only give us something original, simple, deeply, spontaneously and inwardly felt, and he will soon find that he can accomplish more in such a manner. The public is apt to turn a cold shoulder to the man who is perpetually opening his arms to it. Beethoven walked about with bent head and folded arms; the crowd shrank away timidly, but gradually became familiar with and fond of his extraordinary speech.—*Schumann.*

INFLUENCE OF SURROUNDINGS.

119. The air we breathe penetrates even to the inward man. A man's life and work is greatly influenced by his surroundings.—*Schumann.*

BEETHOVEN'S SYMPHONIES.

120. When the German talks of symphonies he means Beethoven; the two names are for him one and indivisible, his joy, his pride. As Italy has its Naples, France

its revolution, England its navigation, so Germany has its Beethoven symphonies; the German forgets in his Beethoven that he has no school of painting; with Beethoven he imagines that he has again won the battles that he lost under Napoleon; he even dares to place him on a level with Shakespeare. As the compositions of this master are thoroughly congenial to us, as some of his symphonic works have become absolutely popular, one would suppose that they had left deep traces behind them, the consequences of which would be manifested in works of the same nature, produced during the next art period succeeding that of Beethoven. But it is not so; we find very many close imitations but very seldom any true maintenance of this sublime form.—*Schumann.*

MUSIC AND ITS ÆSTHETICS.

121. Music is partly a science and partly an art. It may be divided into two heads—speculative and practical. Speculative music proves how sounds are related to each other, and endeavors to arrive at a knowledge of their effect, when continued, or simply alone—in fact, it is the philosophy of music. Practical music is the application of theoretical principles, the proper distribution of sounds; in other words, harmony and the art of composition. Music being an artistic arrangement of harmonious sounds, appeals to the senses in the most powerful way; it excites agreeable feelings and speaks a language of its own. Its effects are universally experienced. The inhabitants of the civilized portions of the globe, the rude denizens of

the Arctic regions, wild Indian tribes, uncultivated people in every part of the world, are all subject to the influence of what—according to their several stages of educated taste—are to them sweet sounds. That the existence of music is of great antiquity is proved by the mention of it in Genesis, where it is connected with Jubal and religious ceremonies; and in England, up to the period of the Reformation, the only music worth hearing was the sacred chant. From this time progress has gradually been made, and now in that country all the great foreign composers have found a good field for developing their genius, and for turning their talents to a profitable account.

One great boon conferred by music is the refreshment and soothing effect caused by some lovely symphony or sonata on the overwrought and weary brain. Its refining and softening influence on the disposition is beyond question. That music in some form or another is essential to our life is proved by the way it is introduced into everything that we do. The soldier would never get on without his band to help him over the ground. The sea-side, with no brass band playing inevitably out of tune, would seem dull.

The country, shorn of the natural songs of birds and the hum of insects, affording musical sounds, would be dreary in the extreme. *Music is evidently a necessity of our existence;* it is associated with joyous moments and the happiest feelings of our lives, and the more the taste for it is developed in its highest form the greater will be our appreciation of the good and beautiful.—*Anon.*

THE PROGENITORS OF CELEBRATED MUSICIANS.

122. It is a remarkable physiological fact that, with regard to the progenitors of the most celebrated musicians, the fathers have almost invariably been connected with the profession in only some humble way. We have it on record that Mozart's father was an insignificant player of the violin; Beethoven was the son of an obscure tenor singer; Haydn's father a harpist, of no reputation; Rossini's father merely a horn blower with a strolling company. It would seem from these facts as if only very moderate ability was required for the production of the highest musical genius in another generation.—*Anon.*

THE MISUNDERSTOOD RELATION OF MUSIC TO POETRY.

123. We are all aware that music loses nothing of its character, even when very different words are set to it; and this fact proves that the relation of music to the art of poetry is an entirely illusory one; for it holds true that when music is heard with singing added thereto, it is not the poetical thought which, especially in choral pieces, can hardly be articulated intelligibly, that is grasped by the auditor; but, at best, only that element of it which, to the musician seems suitable for music, and which his mind transmutes into music. A union of music with poetry must, therefore, always result in such a subordination of the latter, that one can but be surprised at seeing how our great poets considered and reconsidered the problem of a union of the two arts, or actually tried to solve it.

Evidently they were enticed by the effect of music in the *opera;* and it certainly appeared as though this were the sole field upon which a solution of the problem might be looked for.—*Wagner.*

EMOTIONAL DEVELOPMENT.

124. The emotional life of millions remains undeveloped, undisciplined and degraded. Men and women with ill-regulated emotions must necessarily be narrow minded, often brutal in their tastes, and extremely selfish in their inclinations. Their natural craving for music insures their gathering in public houses where means are squandered and their emotional natures still more degraded. The habits of thrift, self control and orderly conduct are destroyed by these resources of emotional degradation. Music is the natural medium of emotional expression; feelings that stifle utterance, too strong to be conveyed in simple words, are breathed melodiously to the hearts of men in the universal language of music. To train the mind and to train the hand, are but parts of education. Add to these the culture of the moral and emotional nature of the child, and the work of training and development will approximate completeness.—*Austin.*

MUSICAL STYLE.

125. Music as well as literature has its elements, its syntax, its rhetorics and its different styles. In the art of composition, we mean by style the qualities and different means of execution which each master brings forth, and

the manner in which they convey their ideas. Style is not genius, but it helps to bring it out. Genius creates, while style is the art of correctly interpreting. Genius gives life, style gives form. The character of genius is invention, that of style to cleverly render.

Style consists in the art of choosing with good taste one's ideas, to give them with clearness, observing, however, their just proportions. Elegance, energy, strength, etc., etc., are some of the qualities of style.

Inspiration is spontaneous; it is a flash of lightning which sparkles out of genius, while the acquirement of the beauties of style takes long and careful culture. Style is clear, colored and brilliant, if the composer possesses an expansive imagination, great lucidity in the manner of formulating his idea. On the contrary it will become heavy and devoid of color if the musical writer is not inventive and clever enough to present his ideas properly.

An elegant turn, a certain way of phrasing, gives a particular character to the works of masters who are in the habit of using them. It is like a familiar language; it is what we might call the manner, the style of the master.

If style is more particularly in the domain of creation, we will not deny the fine qualities of artists, who, while faithfully interpreting the works of masters show nevertheless their own individuality. The study of music, as well as all arts, may be governed by different methods. All celebrated composers and virtuosos aim to create a school by the style of their works.

Genius does not follow any guide, yet all masters, even

the greatest, have begun by imitation before tracing a new route. The influence of the first teaching, the great examples of the chiefs of schools always direct the first attempts of masters, which in their turn will create new forms.

To charm, to excite the emotions, to interest, such must be the aim of the composer and virtuoso. The charm in style depends on its natural simplicity, its elegance, its grace in melody, its originality, its harmonious proportions in the musical speech, and, above all, truth in expression and in accent given in characteristic pieces.

In passionate and dramatic passages, the player, while giving to the phrase all its agitation and accent, which represents the action of the soul, must use a great deal of discretion from the too quick transition of loud to soft. In employing those effects too often it becomes as tiresome to a delicate ear as it would be to a judge in painting who could constantly see nothing but opposing colors.

The art consists of well observing the graduation of accents, sonority and movement to vary the shades indefinitely according to what you wish to express. The real talent is to know how to employ those varieties of accents at the proper place and time, without, however, losing sight of the general style of the piece; for all those details will help to the general effect of preserving unity in its variety.

The beauty of style depends on the nobleness of the inspiration. The merit of expression and style in execution is to render truthfully without any exaggerated accent or overmade sentiment, the idea of the master.

The great art in execution is to know how to render, in the proper sentiment which characterizes each master, the various turns, the expression of their style, and that in a simple manner and without affectation, with that natural way that is the perfection of art.

Intelligence and sentiment united with good method and a wise progression in study, will give all those precious qualities to the pupil. He will acquire grace, elegance and a sympathetic and noble style.—*Lavallee.*

MUSIC SHOULD ALWAYS REMAIN MUSIC.

126. Passions, however violent, should never be portrayed in all their ugliness, and even when describing the most horrible situations, music should never offend, but always please the ear—in short, always remain music.—*Mozart.*

MOZART'S NATURE.

127. From whatever side and with whatever feeling we may glance at Mozart, we always meet with the genuine and pure nature of the artist, with its irrepressible desire and inexhaustible power to create,—a nature filled with perennial love, which finds only joy and satisfaction in producing the beautiful,—animated with the spirit of truth,—which instils the breath of life into all that it touches,—conscientious in earnest work, cheerful in the freedom of feeling.—*Otto Jahn.*

128. Every note of Mozart's is a round in the ladder of the spheres, by which he ascended to the Heaven of perfection.—*Jean Paul Richter.*

SINGING AND SINGERS.

129. The three requisites of a good singer are natural talent, artistic training, and practice.—*Praetorius.*

130. A singer who is not able to recite his part according to the intention of the poet, cannot possibly sing it according to the intention of the composer.—*Wagner.*

131. The voice in a vocal composition should not be treated as a mechanical instrument, but as an instrument endowed with speech.—*Moscheles.*

132. It is nature who forces us to break forth into singing when our heart is moved by great and sudden emotion—in the wail of grief, in the exaltation of joy, in the sigh of melancholy longing.—*Cicero.*

133. We can give no better advice to any one who studies the pianoforte earnestly than that he should study and learn practically the beautiful art of *singing.* And to this end never miss an opportunity to hear a great artist, no matter what his instrument, and especially to hear the great singers. I, myself studied singing for five years.—*S. Thalberg.*

THE EVILS OF FAVORITISM.

134. A thorough study of individual authors is indispensable, yet it may prove highly dangerous; for men seldom possess comprehensiveness of judgment, indefatigability, and largeness of mind. Hence, they are far too eager to be great in a confined sphere, and affect a vast importance for their own narrow views. And this is a mischief that exists, unfortunately to a large extent, in

music. Handelians decline acquaintance with Mozart; the admirers of Mozart do likewise by Händel; followers of Bach ignore Marcello; and thus the foibles of each favorite come to be regarded as paragons, blind admiration being less troublesome than thoughtful criticism. Even style is not beyond the reach of this folly. It would be every bit as sensible to dispute on the respective beauties of crimson and purple, or blue and green, as upon the question whether a love song is more beautiful than a bravado one, or a soft plaintive air than a wild and vehement one. Nevertheless it always happens, after a miscellaneous performance, that instead of thanking God for providing them with all the forms of beauty, some folks worry themselves to death as to which piece, after all, when maturely considered and minutely examined, and probed to its depths, is strictly the best; and then perhaps are much injured if others see no point in their doggedness.—*Thibaut.*

THE PRESENTATION OF MUSIC TO THE WORLD.

135. Music is peculiar among the fine arts, in that it requires special and very elaborate provisions for its presentation to the world. The painter and the sculptor have no sooner put the finishing touches to their works than they are at once in a state to be understood and appreciated. The poet and the author require but a printing press to render fully intelligible the ideas they have to convey. But the labors of the musical composer are, when he has completed them, only a mass of useless

hieroglyphics until he can get them interpreted and made known by the process we call *performance.—Pole.*

SOUND, NOISE, TONE.

136. Sound may be produced by any kind of motion that has a certain suddenness and energy. If such motions are irregular they produce *noises*, which may have great variety, according to the nature of the exciting cause, and are scarcely capable of analysis. But when the motions of the sounding body are repeated regularly and similarly at exactly equal and very small intervals of time, the effect loses the indefinite noisy character, and becomes more uniform and agreeable, forming what is known as a musical sound [or rather a *tone.*]—*Pole.*

137. Perfection should be the aim of every true artist. —*Beethoven.*

MUSICAL DEVELOPMENT RESTS ON CHANGEABLE ÆSTHETICAL PRINCIPLES.

138. Upon inquiry into the elementary rules of musical composition, we tread on ground which is subject no longer to physical laws alone, but a problem which by its very nature belongs to the domain of æsthetics. The altered nature of this matter betrays itself by a purely external characteristic. At every step we encounter differences of taste, historical and national. The boundary between consonances and dissonances has been frequently changed. Similarly, scales, modes and their modulations have undergone multifarious alterations, not merely among uncultivated or savage people, but even in those periods of the

world's history and among those nations where the noblest flowers of human culture have expanded. Hence it follows (and the proposition cannot be too vividly present to the minds of our musical theoreticians and historians) that the system of scales, modes, and harmonic tissues does not rest solely upon unalterable natural laws, but is at least partly the result of æsthetical principles, which have already changed, and will still further change, with the progressive development of humanity.—*Helmholtz.*

ACCIDENT IN FORM GROWTH.

139. We may often notice examples of æsthetical influence in the growth of form, but it is probable that many of the forms of music may have grown up rather by a combination of accidents than from any peculiar fitness in themselves. They would, in fact, seem to present an analogy to the forms of speech and language, which, like many forms of music, are found to vary, not only in different nations, but in the same nation at different times. They arise, not from any natural propriety, but from some complicated series of psychological accidents very difficult to trace or account for, and they gradually change, from time to time, from motives equally obscure. * * * It is possible to trace the simpler elements of music clearly back to certain physical and physiological principles; but this connection does not go very far; for when the inquiry reaches the more complex and elaborate features of musical structure, the physical explanations will be found to fail, and reference must be had to the influence of æsthetic considerations.—*Wm. Pole.*

MATERIA MUSICA.

140. Music finds an infinitely rich but totally amorphous and plastic material in musical tones, which may be shaped into form, unfettered by any of the restrictions that apply to other of the fine arts. Painting and sculpture, for instance, are fettered by the necessity for imitating nature; poetry must conform to the existing symbolical meaning of sounds; architecture must consult utility of construction; but music is absolutely free to dispose of her material in any way whatever which the artist may deem most suitable for his purpose.—*Helmholtz.*

THE MODERN STYLE OF ORGAN PLAYING.

141. Saint Saëns, having been reproached for the tendency apparent in his compositions for the organ to obtain orchestral effects and depart from the true style of the instrument, has availed himself of the opportunity thereby afforded him to justify his style. He says:—

The modern organ has been adopted in England but for a short time. The English, like the Germans, are a little in the situation of a man who would have continued to play upon the clavecin, and yet found himself face to face with a modern pianist, armed with a concert grand piano. He would certainly find that it was no more the *true style* of the clavecin. The *true style* of an instrument is not this or that conventional style, but that which brings into play the best of the resources of the instrument. When the organ is played in the manner of certain mediocrities, which consist of a few little easy and vulgar

effects, holding chords on the Vox Humana that are sustained farther and farther from detached notes on the pedal, and which harmonize with the soft cooings of the flute, one departs from the "true organ style," to bind himself to a narrow *genre* without purpose or limit. In revenge, classic organists who disdain to display the marvellous effects of modern instruments, and are content to play fugues, drawing out all the registers of the organ at once, do not make music, but a confused noise, in which it is often impossible to distinguish anything. If the fugue style, with pedal obligato, is what agrees best with the organ, it is on the condition that the performance shall always be clear and intelligible, which is obtained in varying the *timbres*, in passing, according to requirements, from one clavier to the other; but then, for the amateurs of tradition, it is no more the *true organ style* than are orchestral effects. Ah, well, it is not to organists, but to organ builders, that the reproach ought to be addressed. Since organs have been manufactured, builders have no other idea than to imitate by their different stops orchestral instruments, and all their efforts tend to imitate them in the most faithful manner. Such are flutes, oboes, clarinets, bassoons, trumpets, violins and violoncellos. In grading orchestral effects one goes then directly against the intention of builders, and consequently against the nature of the instrument. The modern organ, brought to perfection, is a new instrument which demands a new style. The "true organ style" at present is that which, taking the old organ for bass, leaves a free path open to

the effects of actual instruments so rich and so marvellous.—*Saint Saëns.*

"POPULAR" AND ARTISTIC SONGS.

142. The difference between a "popular" and an artistic song consists for the main part in the former employing one and the same melody for each verse; whereas in the latter, the music is adapted to the words without reference to their division into verses, and seeks to give expression to the smallest details of the subject. This latter form is also distinguished from popular song by the accompaniment, as the instrumental portion not only assumes a more independent position, in that it proceeds irrespective of the voice; but that, in parts where the subject of the poem may render it necessary, it supplements the voice and conveys to the mind of the listener those shades of expression which the voice alone is not capable of rendering. In a popular song, on the other hand, the accompaniment proceeds, as it were, spontaneously from the melody, the harmonic and rhythmic proportions of which are its sole guide. Occasionally, perhaps, in case of an *arpeggio*, it may to a certain extent increase the emotion. It will be at once apparent that German lyric melody, in the new form it had assumed, opened up to the musician an immense field for the exercise of his creative powers, and no one took greater advantage of the opportunity thus offered than Franz Schubert, whom we may justly term the creator of German artistic song.—*Anon.*

FORM NOT THE ONLY ESSENTIAL.

143. Many a piece of music looks attractive but does not sound well. If its details are not pervaded by a vigorous, life-giving spirit, perfection of form is liable to produce disappointment rather than pleasure.—*Franz.*

STUDY OF A WORK NECESSARY FOR ITS COMPREHENSION.

144. For a man to comprehend a work of genius, he certainly must possess some power correlative to that power which created it; but no man, were he even the mightiest genius the world ever saw, can fully comprehend a great work at first sight—any more than he can create a great work without working at it.—*W. F. Apthorp.*

ANALOGIES OF TONE AND FORM.

145. In the two arts of tone and form the simplest elements, *viz.*, the straight line and single tone may be considered as correspondent. Tone differs from mere noise in that it is produced by periodic vibrations, so that in its apprehension our consciousness is continuous; whereas in hearing a mere noise, our consciousness is interrupted, owing to the interferences of vibrations. So, an irregular and confused multitude of dots would represent a noise in visible form; while a continuous row of dots or a straight line would represent a tone in form. In the tone, as in the line, our consciousness would be unhindered and continuous. So we may have a number of tones which, combined in a discord, may be similar to

a number of lines, straight and beautiful in themselves, but thrown into a tangled mass.

Rising a step higher, we have the curve in form corresponding to the melody of music. In either case its effect is a succession of changes of impression, but of such a nature that the consciousness may be continuous in apprehending them. A jagged line would correspond to a haphazard succession of tones without melodious arrangement, because both would produce interruptions of consciousness. Hogarth's "line of beauty" is the pleasantest melody of form because it gives to our apprehensions the greatest total of sight activity without check.

But a harmony, whether of audible tones or visible forms, is still more delightful than a melody. Such a harmony of forms we get in the symmetry of two curves on each side of a straight line. More graceful and beautiful still is the symmetry of two undulating curves answering to each other, and thus furnishing both melody and harmony.—*Sill.*

MUSIC A NATURAL MEANS OF EXPRESSION.

146. The art of tone has this advantage over the arts of painting and sculpture, viz., that music is a natural and universal means of expression. There can never be symphonies of color, as has been imagined, for the reason that nowhere in the world is color naturally (as distinguished from artistically) employed to express anything. Tone, on the contrary, is universally so employed. When the bird sings or the child cries, or the dog barks, we have

the beginning of music, for it is the beginning of the use of tones to express feeling. Ordinary speech expresses, not ideas alone, but also feeling. The voices rise and fall, the intervals and the time change, increasing and diminishing as the feeling changes. The staccato high-keyed utterances of pleasure, the slow minor cadences of sorrow, the deep monotone of determination, the tremolo of passion, all these are but the song within the speech. Whenever speech ceases to convey merely cold intellectual ideas, and becomes emotional, the voice tends more and more toward a song, ranging more widely through the gamut and taking on the cadences of music proper. Even among the elements of speech we have the beginnings of music, the vowels themselves being pure tones.

The reason, then, that music has a much greater power over the feelings than any other art, is that music alone is based on a natural means of emotional expression. But its power of expression does not stop with the feelings. Inextricably bound up with every human feeling is a host of ideas associated with it in the mind—for the reason that the possible feelings are few, while the ideas are innumerable. Accordingly, music, whose power of *direct* expression is almost limited to the emotions, expresses different ideas to different people, or to ourselves at different times, according as the particular emotion is associated in experience with one set of ideas or another. The sonata which to an Alpine goatherd would express a thunder storm among rocky peaks, to a sailor might express with equal distinctness a tempest at sea. The larger and deeper

the life experience of the listener, the more a symphony will mean to him in ideas; or the fuller his emotional endowment the more it will mean to him in feeling—always provided it is a great work—a work of genius to which he listens. Of course much can come out of a symphony only where much originally went into it.—*Sill.*

CHOICE OF KEYS.

147. The mental process in which a composer is engaged when he chooses this or that key to express his feelings is as unaccountable as the action of genius itself.—*Schumann.*

ONE-SIDEDNESS.

148. From the bottom of my heart do I detest that one-sidedness of the uneducated many who think that their own small vocation is the best, and that every other is humbug.—*Schubert.*

UNDESERVED PRAISE.

149. What is the use of always letting on that we are great men? What avails it when good friends place us on stilts upon which we are unable to support ourselves unassisted? How many have regretted that they have received homage before it was due? Only to those who know how to make use of blame, can praise be salutary; that is to say, to him who, spite of all, does not neglect his studies; who, without wrapping himself up egotistically in himself, keeps his admiration fresh for the different, and to him foreign kinds of mastership which he finds in

other men. Such an artist long preserves his own youth and strength.—*Schumann.*

COMMANDING THE PUBLIC.

150. The public must sometimes be commanded, for it makes up its mind at once against a thing that tries to make itself too pleasant to it; but if a composer throws a stone here and there in its way, or even at its head, down goes that head, and nothing resounds but praise of the thrower. This is sometimes Beethoven's effect, but not every one dare venture to essay it.—*Schumann.*

151. The first conception is always the best and most natural. Reason may err, but feeling never.—*Schumann.*

DISTINCTION BETWEEN MELODY AND HARMONY.

152. Melody conveys essentially the idea of *motion;* harmony is consistent with the idea of *rest.* Melody must go on or it is not melody. In harmony the musical idea is complete, even though it stand still. A chord of sustained notes gives a perfect and complete idea to the mind. It is true we have *progressions* in harmony (and very important they are), but they are in reality successions of separate ideas, each more or less complete in itself; whereas in melody the succession only forms one idea as a whole.—*Hauptmann.*

RESOLUTION OF DISCORDS.

153. There is every reason to believe that the feeling of the necessity for the resolution of a discord, arises simply

from the natural desire of the mind to *rest upon agreeable impressions*, rather than on disagreeable ones. This feeling is manifested in other branches of æsthetics in a great variety of ways. We tolerate disagreeable impressions, and often rather like them if they are temporary, but we expect them to be followed by more agreeable ones on which the mind can repose. We do not object, in a novel, or a drama, or a poem, to situations involving anxiety and distress, they rather give interest to the action; but we expect them to cease and to *resolve* themselves into more settled and satisfactory conditions.—*Pole.*

154. True art endures forever, and the true artist delights in the works of great minds.—*Beethoven.*

THE MODERN NEGLECT OF COUNTERPOINT.

155. The ancient polyphonic music was a combination of melodies which were so contrived as to go together. The modern is merely successions of chords divided among several parts; the effects of harmony which in the former case arose out of the combination, are in the later the datum of the composition. And although the old music was often defective in the harmony, the new is more so by the repulsive and unnatural motion of the parts; so that, judged from the proper point of view for part writing, much of the modern music is more barbarous than the first contrapuntal attempts. In the works, however, of the more advanced middle age, we may see how the greatest of all musicians have succeeded in satisfying both condi-

tions, the interest of the parts and the resulting harmony, with a perfection never approached in later times. . . . . The true meaning of harmony is that it arises from a combination of melodies sounding simultaneously. This, which was the most important thing in olden times, is now neglected. In good modern writing, the bass is indeed given good relations to the melody, but the middle parts are filled in with rubbish simply to complete the chords. . . . . Palestrina's music has all its separate parts so beautiful that one would like to sing them all one's self. —*Hauptmann.*

THE ESSENCE OF MUSIC.

156 No art is without a living principle; and this may be easily found in music, by going back to the point where it took its rise and became a want. In other words, music is, in its essence, nothing but, as it were, the overflowing of emotion—of mental ecstacy—in sound; and whenever a piece of music answers to this description it will never fail to move and enchant all unprejudiced minds, barring, of course, that exceptional class that have no sense of tune, and to whom music is a sealed book, like a statue to a blind man. Music requires, indeed, a code of rules, just as poesy requires a system of versification. But true excellence in a musical work can no more follow from conformity to rule, or from artifice, than it can in a poem from regularity of versification. A composition that appeals in no way to the heart or which jars upon the feelings, can never be anything

better than a practice piece, however much in favor it may be with the admirers of bravura.—*Thibaut.*

THE GREAT MODELS.

157. There is one great resource always open to the lover of good music, which must always rank as the best means for influencing taste and feeling; and this is the information and improvement derivable from classical models. However much a mistaken culture may warp and narrow most people's minds, it is certain that if the taste is not utterly depraved, nor ruined by artificialism, the better element is not wholly quenched, but, at the worst, only slumbers; and it will be found, as a rule, that the study of great models leads in the end to a just estimate of their worth.—*Thibaut.*

HÄNDEL.

158. As a man, Händel may justly be ranked among the moral and the pious; as a scholar, with the general class of the well educated; but as a musician he is above all rank, for no one ranks with him. His ideas had never any alliance with tameness or inanity; his invention appears to have been always ready, rich, and wonderfully accommodating to the subject in hand, whether gay or serious, cheerful or solemn, light or grand. He wrote quickly, but the motion of his pen could rarely keep pace with the rapidity of his imagination, and most of his finest thoughts were the birth of a moment. For the most part he is very original; and where he shines the

brightest, the lustre is uniformly his own; yet whatever he appropriates, he improves. In some composers we find sweetness, in others grace; in these tenderness, in those dignity; here we feel the sentiment and force of character proper to the theater, and there we are struck with the grandeur and the solemnity claimed by the service of the church; but in Händel we discover all these properties; and what indisputably entitles him to preëminence over other musicians, ancient and modern, is the truth that, while he equals all others in every style but one, in that one he transcends them all: his mellifluous softness and dignified mirth, fire, energy, and purity of pathos have been approached by various masters; but to his sublimity no one has been able to soar.—*Busby.*

THE FIRST REQUISITE OF MUSICIANSHIP.

159. The first requisite in a musician is, that he should respect, acknowledge, and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights, so that his own small one may shine a little more brightly.—*Mendelssohn.*

LIVING FOR THE IDEAL.

160. How beautiful a period in a young artist's life is that when, untroubled by thought of time or fame, he lives for his ideal only; willing to sacrifice everything to his art, treating the smallest details with the closest industry. —*Schumann.*

A TEST FOR VOCAL MUSIC.

161. The crucial test of good vocal music is the intrinsic merit of the music even when separated from the words, and that merit consists in the beauty of musical thought. —*Hiller.*

THE SECRET OF ALL ART.

162. The secret of all art is within reach of our hand when we have realized one single fact concerning man. When we look out upon life we see its myriad activities all springing from certain desires, and there is one desire among them all which is permanent and paramount to all. It is not the desire for pleasure or happiness but the desire for LIFE; not merely the poor negative desire to escape death and cling to existence, but the aspiration for full, abounding life. To be alive in every faculty, to have the greatest possible total of conscious being in physical and mental existence,—this is the one paramount human desire. We dread death, we desire life. In the expressed power and activity of other human spirits we have a perpetual source of power and activity in our own, and that expression is art. The test for all art is that expressing much life, it shall give much life. That painting, statue, or symphony is the greatest which adds the greatest total to our conscious existence.

But there are higher and lower grades of existence marked by that same test, viz.: for or against renewed and increased life and attainment. And here we see the distinction between mere prettiness and genuine beauty.

Mere prettiness falls short of beauty because it fails to awaken in us any of the higher activities of our inner nature. Prettiness but creates a ripple on the surface of the mind, while beauty makes us more and better. Literature is the highest of the arts, because its power of expression is the greatest. The effect of music is more intense at a given moment, but its range is not so wide, nor its effect so enduring. And poetry is the highest form of literary art, as having the fullest expressive power, expressing not only thought but feeling.

The secret of all art, then, is simply this open secret: that it is the giver of what we most of all desire—abounding life. It draws upon an inexhaustible supply; for it is not only the artist's individual spirit that is imparted to us; the greater the genius the more deeply his fountain drinks of the tides of common humanity. And it is genius alone that knows how to stir in us truths, emotions, and impulses that are wrought into our inmost being by the long experience of the human race.

We are seldom thoroughly awake and alive. Like the little fitful violet flame that we sometimes see hovering o'er the surface of the coals, so our consciousness plays o'er the otherwise dormant mind; now here, now there; now sense, now memory; now one emotion, now another starts for the instant into fluttering life and then darkens back into unconsciousness. What we desire is the glowing illumination of the whole spirit, and it is art that best ministers to this desire. It is not enough that we are moved, but the question is: "What is it that moved

within us?" The most easily moved activities are not the most important ones. Laughter and tears lie on the surface of the mind. It is the great motive powers down deep in the soul that must contribute to abounding life and whose awakening most surely proves the presence of genius.—*Sill.*

INSPIRING WORDS.

163. I am what I am because I was industrious; whoever is equally sedulous will be equally successful.—*Bach.*

164. The barriers are not erected that can say to aspiring talents and industry: "Thus far and no farther." —*Beethoven.*

THE BEAUTIFUL IN MUSIC.

165. Beauty in music is of three kinds: sensuous beauty of tone, symmetrical beauty of form, and beauty which comes of the adequate expression of a worthy emotional content. Of these three kinds of beauty any one may predominate, almost to the exclusion of the other two; or two of them may be prominently present, the other being neglected; or all three may unite to form a well rounded and satisfactory whole. Of these three kinds, compositions which embody simply an ideal of the pleasing in sensation are lowest in the scale, because the production of them involves the minimum of intellectual effort and of technical attainment, and also because the emotional content is inferior. Compositions which combine with this the embodiment of an ideal of formal

beauty stand higher, because form is the result of high intellectual processes.—*Fillmore.*

SOUND EXPRESSES FEELING, AND WORDS IDEAS.

166. Sounds articulate and inarticulate are among the most efficient means of expressing and conveying feeling. . . . . Thus, anger, hatred, joy, love, jealousy, eager expectation, desire, passionate remorse, gentle regret, sadness or melancholy are conveyed unmistakably by sounds, whether connected with words or not. Let it be noticed that words, the signs of ideas, only excite feelings *indirectly* by conveying ideas which raise the feelings; while sounds convey these feelings *directly* and immediately. It is by the natural extension and carrying out of this process that the sounds produced by instruments have come to be associated with the same feelings which the voice expresses by tones in speech and song, so that music has come to be a highly complex and elaborate *language of emotion*—a perfect medium for the expression of feeling. . . . . It is not only possible to embody, in music, ideals of emotional experience, but the embodiment of such ideals constitutes its peculiar and appropriate function, and all worthy embodiment of noble emotions involves beauty, as well as do products which attain or approximate ideal perfection of form.—*Fillmore.*

THE IMAGINATION TO BE EXERCISED.

167. There are many things in music which must be imagined without being heard. It is the intelligent

hearers, who are endowed with that imagination, whom we should endeavor to please more especially.—*C. P. E. Bach.*

ONLY ONE SOURCE IN ART.

168. All the arts flow from the same source; it is the idea embodied in a work of art, and not the mode of enunciating it, that determines its rank in the scale of beauty.—*Franz Liszt.*

CLASSIFICATION OF ART WORKS.

169. Works of art may be divided into three different classes—three styles in some degree opposed, corresponding to the three ideas of *éclat*, extent and duration, whose reunion forms complete celebrity. There are some which the breath of popularity takes up, whose expansion it protects, and which colors them with most vivid hues; but like April flowers blossoming at morn, whose frail petals are crushed at eve by the north wind, these works, too much caressed, fall and die at the first sign of justice from a contemporaneous posterity. There are others, long hidden in the shade, whose veiled beauties are only visible to the watchful eye of him who seeks lovingly and perseveringly, but which the fickle and absent crowd pass coldly by. Others again, happily privileged, at once lay hold of the sympathy of the masses and the admiration of the critics. In respect to these, criticism is almost useless. It is superfluous to record beauties universally felt; it is almost seditious to seek out faults which, after all, are naught but the imperfections inseparable from human handiwork.—*Liszt.*

TOUCH.

170. Touch is to the pianist what a good management of the voice is to the vocalist, or a good action of the bow to a violinist—the means of producing agreeable sounds and of executing difficulties. True, the tone produced by an inexperienced hand on the pianoforte is not so disagreeable as the earliest attempts of a beginner on the violin, because the former is a more purely mechanical instrument than the latter; still, a good touch is one of the greatest excellences of a pianist, and to play good music with bad touch is very like attempting to read a fine poem in a language which one is unable to pronounce properly.—*Taylor.*

171. It is art and science alone that reveal to us and give us the hope of a loftier life.—*Beethoven.*

ERROR EASIER DISCOVERED THAN TRUTH.

172. 'Tis easier to detect deficiencies than to see perfection. 'Tis easier to discover error than to proclaim the truth—for deformity attracts our eye readily, while the perfection of form is not as easily noticed. Error is glaring and easily seen, while truth requires deep thinking and patient searching. Some critics deem themselves great, simply because they can point out errors; because they can discover deformities—let such promulgate also a truth. He who sees the good in the world makes a better citizen than he who only sees the bad. He who can see the good in art-works, is an abler and a far

superior critic than he who sees only faults. An enemy is always a keen searcher for faults, while a friend seeks to find also our good qualifications. The critic should be a friend.—*Merz.*

ART MEASUREMENT.

173. Every person has a lead with which he attempts to measure the depth of art. The string of some is long, that of others is very short; yet each thinks he has reached the bottom, while in reality art is as a bottomless deep, that none have as yet fully explored, and probably none ever will. Art is endless.—*Schopenhauer.*

STYLE OF COMPOSITION.

174. Style, indeed; the style of a writer is almost always the faithful representative of his mind; therefore, if any man wish to write a clear style, let him begin by making his thoughts clear; and if any would write a noble style, let him first possess a noble soul.—*Goethe.*

STYLE OF PERFORMANCE.

175. The manner of playing is a faithful representative of the player's sentiments. He, therefore, who wishes to play or sing in a clear, comprehensive style, let him make his sentiments clear to himself; and if he would move the feelings of others and influence the masses, let him first possess a noble soul.—*Merz.*

CHARACTER.—SENTIMENT.

176. Character is the internal life of a piece, engendered by the composer; sentiment is the external impression, given to the work by the interpreter. Character is an intrinsic, positive part of a composition; sentiment an extrinsic, personal matter only.

Character is innate, steady, precise; and inasmuch as it is wholly expressed by the rhythm, more particularly by the time and tempo, the rendering of a piece can only be true to the character, if the time and tempo are generally upheld. Sentiment, on the other hand, is extraneous, unsteady, varied; and, though it may be appropriate and true, yet it is frequently inappropriate and false.

It is, therefore, necessary to keep the sentiment under control, and to always maintain the character. In fact, sentiment should never be allowed to assume prominence over, or be detrimental to, the character of a composition. —*Christiani.*

MECHANICAL PLAYERS.

177. Do you not think that the taste for a beautiful interpretation may be early awakened, without using severity with the pupil? and that to excite the feeling for music to a certain degree, even in early years, is, in fact, essential? The neglect of this very thing is the reason that we are obliged to listen to so many players who really have mechanically practiced themselves to death, and have reduced musical art to mere machinery—to an idle trick of the fingers.— *Wieck.*

THE EGOTISTICAL TEACHER.

178. The egotist is seldom capable of giving efficient instruction: that lies in the nature of the case. Even a child will soon perceive whether the teacher has a sole eye to its interest, or has other and personal aims in view. The former bears good fruits, the latter very doubtful ones. I will say nothing about the standpoint of those egotistical teachers, whose first aim is to bring themselves into prominence and who, at the same time, are perhaps travelling public performers and composers. They are, it may be, chiefly occupied with double and triple fugues (the more inverted, the more learned), and they consider this knowledge the only correct musical foundation. . . . While pursuing their fruitless piano lessons, which are quite foreign to their customary train of thought, they regard their occupation only as a milch cow; and they obtain the money of sanguine parents and sacrifice the time of their pupils. You may try such agreeable personages for yourself: I could wish you no greater punishment.—*Wieck.*

ALL ARTS RELATED.

179. It is an old theory that the arts are related to each other—that one great principle underlies them all, and like so many branches, they grow out of one trunk. Hence Goethe says correctly that when we speak of the excellency of an art-work, we must speak of the whole art, for a good art-work contains the principles of the whole art. As there is but one human family and but one religion, so there is but one art. The various branches

of art, as we recognize them, are but developments of one and the same art principles in various directions. Artists, therefore, are brothers and servants in one art temple. There should be brotherly love and no rivalry nor jealousy.—*Merz.*

INFLUENCE OF TIME ON ART WORKS.

180. Art-works may in the course of time lose some of their influence, and cease to edify us. All that is mortal and perishable will gradually weary us; truth alone will endure. An art-work will, therefore, retain its hold upon us in proportion to the amount of truth it contains. Great art-works perish but slowly, as strong trees require many years in order to decay. Popular music, however, like grass, dies every year, and each spring reproduces a new crop. For all that, grass is a most useful article, for it serves as food for a certain species of animals.—*Merz.*

WOMAN AS COMPOSER, PERFORMER AND TEACHER.

181. Although woman has never made an epoch in musical art, it must be said that she has done a very important work in its development. Though she has never been great as a composer, she has surely been great in the interpretation of art-works. She has with great taste and skill followed up those channels, which man has opened for her. The masculine mind seems peculiarly adapted both for that scientific education, and the flight of the imagination which is required for the production of musical art-works. It is man's genius first, which has

developed the art to what it is, yet woman's heart and head has a great share of the glory.

Man is stronger than woman. Like the ivy, she lives to entwine some object which supports and sustains her. But if man is the stronger, if he is better qualified for the instruction of those branches which require deeper thought and a larger scope of information, it must be said on the other hand, that woman is his superior in purity of life and sentiment. Her affections are stronger and more chaste. She can win and subdue, where man would utterly fail. She is eminently qualified to heal wounds, to raise up the fallen and to lead back the erring. She is better adapted to train and instruct children. He who would instruct children, must become as a child. Men often become cold and intellectual through their intercourse with the world, hence the instruction of children becomes irksome to them. On the other hand, woman's gentleness of character and manners, is as a magnet that draws and establishes confidence. Woman is thus shown to be best qualified for the instruction of little ones. This is not only true of the school-room, but also of musical instruction. If woman fails in this work, it is because of a lack of preparation, and not because of a want of those natural qualifications so necessary for the discharge of duties as an instructor.—*Anon.*

HARMONY BETWEEN THE EMOTIONS AND THE PHYSICAL LIFE.

182. Nature herself has instituted an entire harmony and connection between the emotions and affections of the heart and the physical life of man, exhibiting itself in the look of the eye, as well as in the voice, in the outward bearing and gait.—*Cicero.*

RESETTING POEMS TO MUSIC.

183. As the monument of a great man is periodically adorned with fresh wreaths, so may a great poem be set to fresh music once in fifty years.—*Moritz Hauptmann.*

TEMPORARY FASHIONS IN MELODY.

184. Every period of ten years has some forms or turns of melody peculiar to itself, and which generally grow out of fashion before it expires. A composer who thinks to have his works descend to posterity must take care to avoid them.—*Forkel.*

INEXPERIENCED COMPOSERS.

185. It is well known that most young composers try to do their business too well; that is to say, they put too much material together; and this, in inexperienced hands, becomes during the after treatment, too often a heaped-up and awkward conglomeration.—*Schumann.*

THE TRUE ARTIST.—THE VIRTUOSO.

186. The true artist has in view first of all the worthy embodiment of a worthy ideal. As an interpretative artist,

he holds it his paramount duty to render truthfully the conceptions of any composer whose works he takes upon himself to represent to others, selecting the works of no composers whose genius he does not respect, treating them reverently and interpreting them with conscientious fidelity so far as he can ascertain the composer's intention.

The *virtuoso*, on the other hand, is apt to use his attainments primarily as a means of glorifying himself in the eyes of others. Whatever he writes is apt to be written with reference to the display of his attainments, to the production of astonishing and sensational effects, that he may gain glory for himself. His performances of the compositions of others are apt to be characterized by the same dominant purpose.

The spirit of the artist is one of self-abnegation, of devotion to ideal aims. The *virtuoso* is primarily an egotist, using his technical attainments as a means, not to the faithful setting forth of noble conceptions, but for his own personal aggrandizement.—*Fillmore.*

MASCULINITY AND FEMININITY IN MUSIC.

187. There are composers whose works may be said respectively to possess a masculine or a feminine expression. Händel and Beethoven certainly belong to the former class. Spohr and Mendelssohn to the latter category; and while Mozart and Haydn exhibit a child-like feeling, many others show themselves as neutrals.—*Ernst Pauer.*

LISZT'S WORKS AND THEIR EFFECTS.

188 Liszt's works are always exciting, but few of them are poetic or inspiring. They are imposing in their sonority and in the bold and striking character of their effects, and imposing also in the sense that they appear at first to be much more significant than they really are. After we have recovered a little from the first shock of the powerful sensations they produce, we discover that these stormy passages are grandiose, not grand; noisy, not sublime; sensational, not profound. The effect of them and of Liszt's playing and teaching has been to revolutionize technic and to bring about great changes in the construction of the pianoforte in the direction of an enormous increase of sonority, and of capacity to endure a powerful touch without injury to the quality of the tone. But as regards creative and perhaps even interpretative art, Liszt's influence has been much less marked and does not seem likely to be permanent. Liszt will certainly be known in the history of pianoforte music as the greatest *virtuoso* of his time. It is hard to see any capacities in the present instrument which Liszt has not exhausted, or what possible use of the muscles of the hand and arm in playing he has not discovered and practiced. He is the King of Pianists, and this title he seems likely to retain for all time.—*Fillmore.*

HÄNDEL.

189. Of us all, Händel knows best how to produce great effect; where he desires to produce it, he "crashes like

thunder." Even if—after the fashion of his time—he is trudging along, we still find something in it.—*Mozart.*

190. I look upon Händel with reverential awe, as the inspired master of our art; I acknowledge him as such, and the highest praise is due him.—*Glück.*

191. Händel is the unequalled master of all masters. Go, turn to him and learn, with few means, how to produce such great effects.—*Beethoven.*

MUSIC IN SPEECH.

192. Observe how all passionate language does of itself become musical,—with a finer music than the mere accent; the speech of a man even in jealous anger becomes a chant—a song. All deep things are song.—*Thos. Carlyle.*

THE BEGINNING OF A MUSICIAN'S WORK.

193. In my opinion a musician's real work only begins when he has reached what is called perfection, viz., a point beyond which he has nothing more apparently to learn. —*Mendelssohn.*

BEETHOVEN'S INSTRUMENTAL MUSIC.

194. The chief characteristic of Beethoven's instrumental music is the increased power of the subject-matter resulting in the heightening and extending of all the means of expression. Following this increased significance of the matter, we see a striving after the utmost clearness of expression, by which music alone, not united to words, is made capable of representing definite states of mind. In

earlier times, with Haydn and Mozart, the common character of instrumental music was a free play of vague general expression. Beethoven, on the contrary, expressed definite situations, and portrayed clearly recognizable states of mind. Closely allied with this was his endeavor to set a poetical image before the mind of the hearer, while the dramatic life of his compositions was evolved by development of the matter. Mozart's aim had been an intelligent and logical working out of the form which a piece of music took. But with Beethoven the formal treatment ceases to be a leading consideration, and the tone-poet following his poetical object, brings before us a soul picture, rich in various moods and feelings. Finally, the humorous element also plays its part in his works.—*Brendel.*

AMATEURS.

195. There are amateurs of every shade and grade, some learned on one instrument, others infatuated for one performer—some who listen ignorantly, others intelligently, but both gratefully, to whatever is really music—others, again, who care for none but their own. Doubtless some acquaintance with the principles of the art and practical skill of hand, greatly enhance the pleasure of the listener; but still it is a sorrowful fact, that the class of individuals who contentedly perform that species of self-serenade which goes by the ominous title of "playing a little," are the last in whom any real love for it is found. There is something in this small retailing of the arts, be

it music, painting or poetry, which utterly annihilates all sense of their real beauty. There is a certain pitch of strumming and scraping which must be got over, or they had better never touched a note. "A little music," if not a "dangerous thing," is too often a terrible bore, and is thought by many to be intended to provide an indispensable stimulant to conversation.

It would be ungrateful to amateurs (using the word in its widest signification), not to acknowledge the benefit which their support of late years has brought to the general diffusion of the art. Their influence has been certainly beneficial, and has reacted on the study of music. The audiences at our higher class of concerts, at the present day, we venture to think, are composed of a large majority who are actuated by a true love of art for its own sake. There is one capacity in which amateurs are frequently to be met with—that of critics and writers on music. In this department it is, we think indisputable, that in one respect the competent and gifted amateur possesses an advantage over the professional musician. Many of these writers have had an education superior to most musicians, who have too often but scanty opportunities for acquiring a knowledge of subjects outside their immediate vocation. When to a knowledge of music is superadded an acquaintance with science and literature, it is evident that the result must be superior to that produced by the musician, who is only a musician, however thorough he may be. But to return to the amateur performer.

Apparently, the highly gifted and cultivated amateur

is one of the most enviable creatures in the world. Beauty will always dazzle, and wealth buy, but no disparity in the respective powers of attraction ever strikes us as so great as that which exists between the woman who has only to lift her hand or open her mouth to give pleasure, and her who sits by and can do neither. But as superiority of all kinds must have its penalties, and none are more keenly felt than in the ranks of private musical excellence; and though the first-class amateurs may command all the higher enjoyments of the art without those requisites of labor, anxiety and risk which attend the career of the professed artist—though she may be spared many of the hardships and temptations which lie so thick in the path of her professional sister, yet the draught of excitement is pernicious to all alike and one which we instinctively shrink from seeing at the lips of those who love. Not that we would disparage such a position; it is, and ever will be, an enviable one, to be able to confer pleasure at will, and generally a loving and becoming one in the person of a woman. We know, too, that there are noble characters and pure hearts who can innocuously breathe the incense of admiring crowds, incapable of being led astray by any form of adulation, but even such have their trials and sorrows, and keen ones too, and among them, and not the least, that of perpetually feeling their better selves overlooked in the homage paid to an adventitious gift.

Upon the whole, we are inclined to think that the most enviable partaker of musical felicity—the one in whom

the pleasure is most pure for himself, and least selfish for others, is he who has no stake of vanity or anxiety in the matter—but who sits at overture, symphony or chorus with closed eyes and swimming senses—brightens at major keys, saddens at minors—smiles at modulations, he knows not why; and then goes forth to his next morning's toil with steady hand and serene temper, while, ever and anon, the irrepressible echoes of past sounds break forth over desk or counter into jocund or plaintive hummings, as if the memory were rejoicing too much in her sweet thefts to be able to conceal them.

A recent author, of high literary and musical celebrity, remarks: "Music is a great art, and if one has an unmistakable genius for it, he should follow it as a profession; at the same time, let him not make the usual mistake of thinking it everything. A mere musician is a poor creature. He should be a man of general culture, and acquainted with men and the world. If he has only a talent for it, let him study it as he does other things, and make it a part of a well-balanced education. If he really likes it, let him use it as an accomplishment. He will thereby greatly increase his fund of happiness at no great cost. Let him have his regular vocation, and let him thereto add music as an avocation."

These remarks are significant and timely, especially, and as it seems, strangely enough, we are yet, as a people, to learn that the study and profession of music is an honorable, a manly and a noble ambition.—*Wysham.*

KEEP ALIVE THE SENSE OF THE BEAUTIFUL.

196. A man should hear a little music, read a little poetry and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.—*Goethe.*

THE MODERN CLASSICAL COMPOSERS COMPARED.

197. Mendelssohn combines the excellencies of both the classical and the realistic styles. With this composer musical form was not sacrificed to realistic thought. Mendelssohn wrote from the standpoint of beauty, but Schumann wrote from the intellectual standpoint. When Schumann is beautiful he is very beautiful; when he is melodious he is marvelous; but when he is the opposite, he is extremely opposite.

Beethoven wrote from an orchestral standpoint, not from a pianoforte standpoint. Hence his music for the pianoforte is thick with awkwardness and difficulties, and is the worst music in the world to attempt to play in public.

Chopin was the lyric poet of music; he was preeminently a pianoforte writer, and was the very antipodes of Beethoven. His music is difficult in every way, hence there are few correct Chopin players.—*Van Cleve.*

BEETHOVEN'S GENIUS.

198. The simple characteristic of his genius is, in my opinion, the richest fancy closely allied with a dreamy, unfathomable depth of soul, elevated by a lofty intellect-

ual consciousness and sustained by a strong will and moral character. In Beethoven, imagination, feeling, intellect and character are developed with equal power and significance, and in perfect harmony with each other. From this basis, it seems to me, the finest passages are naturally developed, as on it they are unmistakably to be traced. Nor can this close connection of fancy, feeling, intellect and character be realized except by a strong subjectiveness, not one-sided or wrapt up in itself, but in unison with objective qualities equally potent.—*Von Elterlein.*

THE ROAD TO ART.

199. One arrives at art only by roads barred to the vulgar; by the road of prayer, of purity of heart; by confidence in the wisdom of the Eternal, and even in that which is incomprehensible.—*Chopin.*

BE NATURAL.

200. Be what nature intended you for, and you will succeed. Be anything else and you will be ten thousand times worse than nothing.—*Sydney Smith.*

201. Art and composition tolerate no conventional fetters; mind and soul soar above them.—*Joseph Haydn.*

MAN'S CROWNING DISTINCTION, THE LOVE OF THE BEAUTIFUL.

202. The love of the beautiful, next to the spiritual perception of God and eternal relationships, must be admitted to be man's crowning distinction. What the

rainbow is to the light beauty is to truth. There has been much debate as to the standard of beauty. Some philosophers derive it purely and directly from experience, others seeking to find for it a corner-stone in man's inmost intuitions. The materialists find beauty to be only an echo of sensuous pleasure, and that the mere signature of sensual utility. The intuitional schools hold that the beautiful is the reflection, or, rather, say the refraction, of God. The beautiful is God coming to us, not directly, like the mysterious wind that "bloweth where it listeth," nor speaking to us as he did to the prophet on Horeb, in the "still small voice" heard in the soul itself, but reflected or illustrated to us by the sublime and the beautiful works of physical nature. Whether the beautiful be derived directly from either of these opposite poles, or whether, as is most likely, it is the confluence of the two, one thing cannot be doubted or disputed—whatever rays of light join to make the conception of beauty, the lens through which they pass must be the human soul. Nothing has any great charm of beauty to man except what is human. A picture of the early fern age of the world would have little beauty to our eyes, since it would be so remote from human relations and interest. That which makes the transcendent power of the awful sublimity of the Bible is the intense humanity which quivers through every word. This importance of the individual man gives us a pedestal on which to erect our philosophizings and make firm our conception of art.—*Van Cleve.*

THE TRUE ARTIST.

203. Those who, called by irresistible talent to a decided artistic vocation, have found good musicians and guides in their fathers, imbibe music with their mothers' milk, and learn even in their childish dreams: with the first awakening of consciousness they feel themselves members of that family of artists into which others can only purchase their entrance through sacrifice.—*Schumann.*

COMPULSION.

204. There are many minds that only work effectively when they do so under compulsion.—*Schumann.*

A TRUE MUSICIAN.

205. He is a good musician who understands the music without the score and the score without the music.—*Schumann.*

EXPRESSION.

206. Expression is a natural gift, in which the proper education and direction given to studies can help, develop, guide or modify; but the germ of this precious quality is above all a part of our organization. The most gifted instructor can never replace by more or less method the native sensitiveness which makes us translate our sentiment and emotions. The affinity of expressions between the virtuoso and composer is one of the principal causes of good interpretation.

An artist will be more or less inspired according to how his thoughts correspond and awaken in him his own sensitiveness.

That sympathy dwells within us even in hearing. That mysterious sensation is often felt between the artist and his auditors; it is like an electrical current, which produces enthusiasm when those works are interpreted by artists of whom the heart beats in unison with the genius of the author, and that the auditors are gifted with the taste to appreciate the beauties of a great work and the finish of its execution.

We must not mistake expression for mannerism, for it is to expression what softness would be to sensitiveness; and I warn the student against exaggerating, for it becomes a parody on expression. The individual impression of the performer must always yield to the character and style of the master he interprets. It would be changing the color of the work by substituting your own sentiment to the one of the composer, to change his indications, and that with the sole object of producing more effect.

Expression has its different modes, the same as style, which it is derived from. We find it simple and naive, then again pathetic and passionate, sometimes the phrase being diversely accentuated to bring out the different shades and true sentiment of the author.

The faculty to feel and render with the same spirit and energy of expression, the delicate or varied intentions of different authors, as well as their styles, is what I might

call the *expressive* qualities of a performer. All varieties of accents and of sonority, all shading finds its proper place in an execution guided by good taste. But we must be careful and spare certain effects, which repeated too often become neutralized by their abuse.

You must not give an equal interest in every part of a piece. The lights, shades, half-tints must find their places in the musical coloring, the same as in painting. To accentuate each note is to accentuate none.

You must study first the real character of the piece as a whole, then analyze its climax, its principal and secondary phrases, and then you can think of its isolated accentuations. It is also necessary to be well acquainted with the different manner of the turning of the phrases and its familiar cadenzas and ornamentations of each master before interpreting in a fixed manner their inspirations.

I will say that expression is the ideal and poetical side of execution; it must be represented in all its truth and its elevated sentiments.

The plastic side of expression is translated by a great number of signs, which object is to indicate the modifications in sonority, the movements, etc, etc., but life and inspiration comes from the heart and soul. The conventional signs are powerless to express the different accents, whose intensity varies indefinitely and which, however, are placed always in the same manner, no matter what the character of the musical phrase can be.

Sensitiveness (which is the source of expression) is an organic feeling of great delicacy, and has a great influence

on the performer. Still, whatever may be the fineness of that feeling, its action must be guided by reason and experience.—*Lavallee.*

THE UNDERLYING PRINCIPLE OF PRACTICE.

207. This principle is to be understood throughout the entire practice: All little difficulties are surest, quickest and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings.—*Kullak.*

DELICACY OF FEELING.

208. In the varieties of touch more depends, no doubt, upon the delicacy of feeling than on the study of passage difficulties, and the feeling is more closely allied to the musical reality than the intellectual insight.—*Kullak.*

THE MORAL ELEMENT IN COMPOSITION.

209. Given an original, creative mind, with acute musical perceptions, ample intellectual and technical attainments and a clear comprehension of the relation of music to feeling, it still remains for him to decide *what kind* of emotion he will choose to embody in music. He may choose noble or ignoble subjects; he may, if he chooses, treat noble subjects in an ignoble way. This has often been done by composers of music for religious worship and for the drama. Nor can he escape moral choices even in purely instrumental music. He may make his music as high in aim as the Beethoven fifth symphony,

or as unheroic, not to say frivolous and base, as an Offenbach waltz. This will depend on his own moral character. Base men cannot write great music, nor heroic men ignoble music; though even weak men may have their heroic moments, and noble men their weak ones. But, other things being equal, the rank of a composer will depend on the nobility of his feeling and of his moral purpose. The relative rank of his works will depend on the degree in which they embody the noblest and best that is in him.—*Fillmore.*

PIANO INSTRUCTION SHOULD BE BASED ON CLASSICAL MUSIC.

210. Piano instruction ought to be grounded on the study of classical music, which offers, if I may be allowed to express it, the healthiest food for students. The style of this music, always elevated, simple and natural, preserves them from a certain tendency to affectation and to exaggeration, toward which they too often allow themselves to be led. Moreover, classical music presents a neatness of form, a finish of style, which help in developing in pupils the feeling of time, of rhythm and of accentuation. In its relation to execution, it seems as if it had been expressly written for the purpose of giving flexibility, equality of strength and perfect independence to the fingers. Leaving, now, the didactic side of the question to examine it from an artistic point of view, there will be still less reason to doubt. What modern productions, indeed, should we dare to compare to the masterpieces

of the old school, to the sublime inspirations of Mozart, of Bach, of Beethoven? The most brilliant talents of our day are the first to bow before the illustrious names of these great artists of the past. I am well aware that the few adversaries of classical music will say that the works of the great masters present a difficulty of interpretation which renders the study of them impossible to young pupils. I will agree on this point so far as concerns Bach, Weber and Beethoven, though the latter has written some easy music. This objection will entirely disappear, however, if the repertory of the other composers of the last century be examined attentively. In Haydn there are some very easy things, all of exquisite elegance and beauty, and Mozart's works also comprise easy compositions, every page of which reveals the refined passion so characteristic of this divine master.

In a less elevated order, Clementi, Dussek, Steibelt, Cramer, Hummel and Field have likewise written a host of pieces, such as sonatas, rondos, and airs with variations, which are all excellent for the study of the piano, without presenting any serious difficulties. Indeed, the resources are as abundant as varied. Any method which confines one to a single style, becomes an enemy to progress; and in expressing my preferences for classical music as a basis of piano study, I do not wish to reject modern music absolutely. I advise, on the contrary, that it be studied in a small proportion, for it gives a certain variety in the practice which will often serve to awaken a pupil's taste and judgment.

Besides, it is well to be familiar with all kinds, with all styles, and it would be absurd to reject any particular music for the sole reason that it does not bear a great master's name. To-day everybody writes for the piano, and from this mania for composing there results a surplus of mediocre music, and the teacher often has a long and difficult task in making a judicious choice for his pupil. In this situation he will act prudently in giving the preference to works signed by artists of unquestionable talent; at the same time he ought to have enough originality, enough independence of judgment to accept such productions as may seem to him good and useful, even if the author be obscure and completely unknown.—*Le Couppey.*

ATTENTION, UNWORTHY PERFORMERS!

211. You unworthy performers, who have so disgusted the artistic public with piano playing that they will no longer listen to fine, intelligent, sensible artists, whose dignity does not permit them to force themselves into the concert hall, or to drag people into it from the streets! You base mortals, who have exposed this beautiful art to shame! I implore you to abandon the concert platform, your battle field! Hack at the piano no longer! Find positions on a railroad, or in a factory. There you may, perhaps, make yourselves useful; while by the lessons you give (for it usually comes to that after you have travelled all over the world) you will only ruin our young people, now growing up with promising talent for piano playing, and will produce successors like yourselves, but not *artists.*—*Wieck.*

HEART MUSIC.

212. Just as a writer who speaks to the heart is sure to please, so is a composer who gives the player something which he can not only play and enjoy himself, but make others enjoy, too.—*Zelter.*

ORGANIZATION versus STUDY.

213. Music is at once a sentiment and a science; it demands of him who cultivates it, be he executant or composer, natural inspiration and a knowledge which is only to be acquired by protracted studies and profound meditations. The union of knowledge and inspiration constitutes art. Outside of these conditions, the musician will be nothing more than an incomplete artist, if indeed he deserve the name of artist at all. The great question of the pre-eminence of organization without study, or of study without organization, which Horace did not dare to solve in the case of poets, seems to be equally difficult to answer in the case of musicians. Men have been seen who were entire strangers to the science, and who yet produced by instinct graceful and even sublime airs,—witness Rouget de l'Isle and his immortal *Marseillaise;* but as these rare flashes of inspiration only illumine one part of the art, while other no less important parts remain in darkness, it follows that these men cannot be definitely classed in the ranks of musicians, considering the complex nature of our music: *they do not know.*

We still more frequently meet with methodical, calm and cold minds, who, after having patiently studied the

theory, made repeated observations, trained their minds at length and turned their incomplete faculties to what best account they could, succeed in writing things that answer, to all appearances, to the ideas vulgarly entertained about music, but which satisfy the ear without charming it, without speaking to the heart or the imagination. And the mere satisfaction of the ear is very far removed from the delicious sensations that organ can experience; neither are the delights of the heart and imagination to be held cheap; and as they are joined to a sensual pleasure of the liveliest sort in the true musical works of all schools, these impotent producers are also, in our opinion, to be struck from the list of musicians: *they do not feel.—Berlioz.*

214. No amount of adverse criticism can detract in any way from the intrinsic value of a composition.—*Ludwig Spohr.*

RELATIVE RANK OF COMPOSERS; GENIUS AND TALENT DEFINED.

215. The rank of a composer, like that of any other creative artist, depends, first of all, on the vigor, vividness and fertility of his imagination. Creative power means the gift of spontaneous invention. It can neither be learned nor taught; it is an original gift which can neither be acquired nor accounted for. This is it which is commonly called *Genius.* Nothing else can take the place of it. Wherever it appears, as it does here and there among men, and often under the most unexpected and apparently unpromising conditions, the world does not willingly let

it die. Men may be slow in recognizing it; but once acknowledged, it becomes a precious and immortal possession for the whole race. Next to this in importance comes what is commonly called *Talent.* This means a special aptitude for artistic perception and attainment, and for applying acquired ideas, without much original power of invention. In its higher manifestations talent so closely approximates the lower orders of genius that it is often not easy to distinguish them, and there are many cases that have occasioned dispute among critics.—*Fillmore.*

216. The sole aim of the composer should be the progress of his art.—*Gluck.*

THE CULTURE OF ART.

217. There are many ways in which the human mind and body may be cultivated and disciplined. The perceptive faculties may be exercised and made capable, while the power of thought is at the same time strengthened by practice.

This cultivation of the senses is, according to a general definition, termed Art; and the power of thought, when developed, becomes Science. Science then may be named as the motive-power, while Art is the effect; one is belief, the other is action. As action springs from belief, and words from thoughts, so Art should be generated by Science, and each should be so disposed as to assist and benefit the other. It is often the case, however, that the man of science is not an artist, and even is not a lover of

art; also that the artist is not at all learned, and often cannot even appreciate the scientific attainments of others.

This, in both cases, is wrong, and contrary to the teachings of experience, because the whole man, body and soul, physical and mental powers, will not be fully developed, unless both science and art are employed to a certain extent, although one may be studied more than the other, as natural inclination and ability may direct.

All great men of genius have manifested either a natural or a cultivated love for art. The old masters of music, though their genius was exhibited especially in composition, were nevertheless very fond of performing upon some chosen instrument, and were without exception fine players. Bach and Mendelssohn were great organists; Händel, Haydn and Beethoven were great pianists; Mozart not only played in a superb manner on the piano, but was in his childhood days a good violinist; while all of these men thoroughly understood the various instruments of the orchestra. Shakespeare sometimes appeared before the foot-lights, though he was never noted as an actor. To a certain degree, the fine arts, Music, Painting and Sculpture, are open to us all; for though there are some persons who have neither time nor talent to become proficient in them, yet all may at least learn to love and appreciate them; and this knowledge alone is sufficient to influence hearts and lives for good, making manners more graceful, the work of teachers more acceptable, accomplishments more varied, and work more productive of beneficial results.—*Pease.*

HARMFUL DISTRIBUTION OF ENERGIES.

218. To me it seems the best thing quietly to proceed on our own road, and, particularly, to beware of a daily evil that does much harm—namely, the habit of squandering and wasting our strength on outward things. I should feel inclined to make this reproach to most of our present artists, and more than I like to myself.—*Felix Mendelssohn-Bartholdy.*

MUSICAL MODES OF ACTION.

219. MELODY.—A musical effect produced by different tones heard *successively*, and formulated in more or less symmetrical phrases. The art of linking together those series of tones in an agreeable manner, or of giving them an expressive meaning, is not to be learned; it is a gift of nature which the observation of pre-existing melodies and the peculiar character of individuals and nations modify in a thousand ways.

HARMONY.—A musical effect produced by different tones heard *simultaneously*. Natural gifts alone can make the great harmonist; yet a knowledge of those groups of tones which form chords (generally recognized as agreeable and beautiful), and the art of regularly connecting them together, is taught everywhere with success.

RHYTHM.—A symmetrical division of time by means of tones. The musician cannot be taught to find out beautiful rhythmical forms; the peculiar faculty of discovering them is one of the rarest. Rhythm, of all parts of music, seems to us to be the least advanced at the present day.

EXPRESSION.—A quality by which music stands in direct relations to the character of the sentiments it wishes to express, and the passions it wishes to excite. The perception of this quality is excessively uncommon; we frequently see the whole audience in an opera house, whom a doubtful intonation would immediately disgust, listening without displeasure, and even with delight, to pieces, the expression of which is completely false.

MODULATION.—We now designate by this word the passage or transition from one mode or key to a new mode or key. Study may do much toward teaching the musician the art of thus changing the tonality to advantage, and pertinently modifying its constitution. Popular songs generally modulate but little.

INSTRUMENTATION.—Consists in letting each instrument play what best suits its peculiar nature and the effect it is intended to produce. It is also the art of grouping together instruments so as to modify the tone of some by that of others, resulting in a peculiar quality of tone which no instrument would produce separately, nor united with other instruments of its own kind. This phase of instrumentation is in music exactly what coloring is in painting. Powerful, resplendent and often exaggerated as it is to-day, it was hardly known before the end of the last century. We think that, as in rhythm, melody and expression, the study of models may put the student in the path of mastering it, but that he will not succeed without special natural gifts.—*Berlioz.*

220. Art! who can say that he fathoms it? Who is there capable of discussing the nature of this great goddess?—*Beethoven.*

THE LIMITATIONS OF MUSIC.

221. The good in music is the consonant, the well sounding, the melodious, the pleasing; the evil is the dissonant, the discordant, the dis-united, the heterogeneous. Now, music itself, as music, has properly and chiefly to do with the consonant, or with the dissonant introduced in strict subjection to the consonant. Just as soon as the dissonant forms any considerable proportion of the musical art work it ceases to be music and becomes unmusical, tiresome, as we see in long passages of Wagner's later operas. The proper sphere of music is to portray the progress of the soul from grief or sadness to comfort, joy and blessedness; it can do this with an intelligibility entirely its own. It is, so to say, the art of the ideal sphere of the soul, the sphere into which sin and its consequent suffering has never entered. Whatever is bright, tender, joyful, resolved, or noble, music expresses with peculiar power. But evil lies outside its pure province. This, then, is one of its limitations.

Music suffers a second limitation in its entire want of relation to reason. It is the office of reason to receive from the senses and the understanding the apparent facts of the outer world, to compare them, discern their essential nature, and especially the deeper laws that regulate their co-ordination and succession. It is also its office to deter-

mine concerning any particular piece of conduct that, in view of its real nature and its relation to other parts of the same life, it does or does not conduce to virtue; that such and such things are related to the lower parts of the nature, and such and such others to the higher.

Reason is the faculty of man by means of which he generalizes, and so arrives at a distinct conception of the truth. This faculty is, therefore, the ruling intelligence of the entire man, with power to co-ordinate his movements and conduct, as well as his thought, so as to bring him more rapidly and surely along the road to goodness and God. Now, music is outside of reason. Reason begins to act only when it is furnished with distinctly formulated conceptions or thoughts, and these are not found in music. Music and reason, therefore, have nothing in common with each other, but belong to different departments of the soul. Music goes in through sense-perception, and addresses the feelings directly as such. Reason operates in the range of thought, and by comparisons between the information it receives from sense-perception and its own *a priori* conceptions (time, space, and causality) is able to arrive at certain forms of truth, which may or may not afterward be applied to the feelings and motives of conduct.—*Mathews.*

VOCAL MUSIC THE STANDARD.

222. The human voice is really the foundation of all music; and whatever development of the art, whatever the boldest combinations of a composer, or the most bril-

liant execution of a virtuoso, in the end they must always return to the standard set by vocal music.—*Rich. Wagner.*

DANCE MUSIC.

223. The lowest class of dance music has only to do with the feet; in a higher grade, it addresses itself to fancy, to feeling, even to intellect. To do justice to this higher class, it is necessary that the composer should raise himself from the merely gymnastic point of view of the dance, to its social and ideal importance.—*Hanslick.*

ECLECTIC TASTE IN MUSIC.—THE ABUNDANCE OF MUSICAL LITERATURE.

224. The schools in musical art are not divided only by the limits of language and nationality, but every generation sees some new phase dominant Thus the old florid Italian school, represented among German composers by Handel, was driven away by the natural, straightforward German school of the Viennese composers, Haydn, Mozart and Beethoven. These, though not superseded, were followed by the romantic and ultra-German school of Weber and Schubert; these in turn by Mendelssohn, the perfect scholar, the musical eclectic, who sang as sweet and simple a tune as Mozart, who wrought as learnedly as Bach, who painted as vividly as Weber or Chopin, or any of the late romanticists, not excepting the divine Schumann. The sweet and tranquil school of Mendelssohn was dominant over Europe forty years ago; soon after came Schumann, and Germany was more than half

insane with the imitations of Schumann's wildest oddities. In opera Weber gave way to Wagner; in symphony Liszt stood upon the shoulders of all former composers. In piano writing Rubinstein and Liszt, and a host of virtuosi, exhausted every combination in their search for novelty.

The abundance of musical literature is the delight of its ripened scholars, the despair of the half ripe, and the dazzlement of the eager beginner. One begins by resolving to know everything, soon he despairs of knowing anything, at last he is glad to know something.

The bee, wandering zigzag in search of honey, afloat on the playful breezes of Spring, which bring him the fragrant advertisements of the fields, may become intoxicated and bewildered by the variety of sweets, and yet he has within him an instinct which teaches him what floral treasure-chamber is most worth rifling; so the music student, wandering through a world of beauty that seems without bound, may find within himself an instinct which will be unerring if he trusts its faint voice. I hold a sea shell to my ear and it lisps with the voice of the ocean; so amid the tumult and confusion of contending factions I may hear in the silence of my own soul a still, small voice, which will whisper the oracles of heaven.

It is impossible to love in equal degree all forms of music, yet it is necessary to know many. One may have a special relish for Chopin but he will not comprehend that lurid and wavering genius without also knowing works which differ widely from Chopin, such as those of Mendelssohn and Beethoven. One may delight in the

animated rhythms and clear but abstruse harmonizations of Bach, yet he would be, of a truth, a dry musician if he found not pleasure in the rich, sensuous effects of Schumann, in the dazzling technique of Liszt, in the dreamy melancholy of Schubert, in the heroic and pathetic grandeurs of Beethoven, in the captivating tunefulness of Mozart.—*Van Cleve.*

ANALYSIS OF THE BEAUTIFUL.

225. Few or no writers (except possibly Herbert Spencer) have given a satisfactory analysis of the beautiful. For example, Hogarth, speaks of the quality of *variety* as an element of beauty. The wave line he calls the line of beauty because it gives the eye variety of direction, without displeasing it by sudden changes of direction. Sir Wm. Hamilton says of the wave line, that it gives full play to the imagination through variety and to the understanding through unity. But Herbert Spencer considers the æsthetic activities to be essentially the play of the mind. He regards æsthetic pleasure according to the number of powers called into activity, the lowest being the pleasure of mere sensation, as from tone or color; next the pleasure of perception, as from combinations of color or symmetry of form; and highest the pleasure of the æsthetic sentiments proper, composed of many and varied emotions excited in the mind by association. Now, the central idea around which these and other theories cluster is that of *increased activity* as the essential effect of beauty on the mind.—*E. R. Sill.*

226. Whatever speculative knowledge is necessary for the artist is equally and indispensably so for the connoisseur.—*Sir Joshua Reynolds.*

THE GREAT MASTERS NOT UNDERSTOOD.

227. Half educated people are generally unable to discover more than the expression of grief and joy, and perhaps melancholy, in music without words; they are deaf to the finer shades of passion—anger, revenge, satisfaction, quietude, etc. On this account it is difficult for them to understand great masters like Schubert and Beethoven, who have translated almost every possible condition of life into the speech of tones. I have fancied in certain "*moments musicales*" of Schubert's, that I could perceive a sort of Philister-like vexation in them, as though he were unable to meet his tailor's accounts. And Eusebius declares that when he hears one of his marches, he sees the whole Austrian national guard pass before him, preceded by their bagpipers, and carrying sausages and hams on the points of their bayonets. But this is really too subjective a fancy.—*Schumann.*

THE COMPOSER NOT THE BEST PERFORMER.

228. Experience has proven that the composer is not usually the finest and most interesting performer of his own works, especially of his newest, last created, which he cannot yet be expected to master from an objective point of view. It is more difficult for a man to discover his own ideal within his own heart, than in that of another.

And should the composer, who needs rest at the conclusion of a work, strive at once to concentrate his powers on its performance, his judgment—like over-fatigued sight that tries to fix itself on one point—would become clouded, if not blind. We have seen examples of this, when composers have wholly misinterpreted their own works by such a forced manner of procedure.—*Schumann.*

CHOPIN'S WORSHIP FOR ART.

229. Chopin had that reverential worship for art which characterized the first masters of the Middle Ages, but in expression and bearing he was more simply modern and less ecstatic. As for them, so art was for him, a high and holy avocation. Like them, he was proud of his election for it, and honored it with devout piety.—*Franz Liszt.*

SUCCESS WON BY PATIENCE.

230. Any great achievement in acting or music grows with growth. Whenever an artist has been able to say, "I came, I saw, I conquered," it has been at the end of patient practice.

Genius at first is little more than a great capacity for receiving discipline. Singing and acting, like the fine dexterity of the juggler with his cups and balls, require the shaping of the organs toward a finer and finer certainty of effect. Your muscles, your whole frame, must go like a watch, true—true—true to a hair. That is the work of spring time, before habits have been determined. . . . Any success must be won by the *utmost* patience.—*G. Eliot.*

ARTISTIC ADDITIONS TO COMPOSITION.

231. The artist has gone far beyond the two main elements of musical composition, viz., melody and harmony, and has introduced refinements which lie quite out of the pale of philosophical investigation. All such things as the force and delicacy of expression; the gradations of *forte* and *piano;* the graces of ornamentation; the combination of different qualities of tone, in the rich choice of voices and instruments; the changes of tonality by modulation; the multitudinous varieties of measure, rhythm, accent, and emphasis; the manifold arrangements of structural *form*,—all these are pure inventions of the composer's artistic mind. But, further than this, the composer of true genius lays claim to a much higher and nobler power: that of touching the heart, of stirring the emotions, of exciting the passions, even of suggesting phases of sentiment and states of mind; he can breathe into his music the breath of life and give it a living soul. This is a wonderful and mysterious faculty; its mode of operation eludes detection and defies philosophical reasoning; but its reality is beyond question. The deeds of Orpheus and Timotheus may be fables; but the impressions produced by the works of Handel, of Mozart, or of Beethoven, can be ignored by none who have human sympathies and human ears.—*Pole.*

BEETHOVEN'S CONSECUTIVE FIFTHS.

232. During a walk I took with Beethoven I spoke to him of certain consecutive fifths which occur in his C

minor quartette, Op. 18, and which are so eminently beautiful. "Well," said he, "who has forbidden them?" I replied, "They are against the first fundamental rules!" "Who has forbidden them?" repeated Beethoven. "Marpurg, Kirnberger, Fuchs,—all theorists," I replied. "*And I allow it*, I permit them," said Beethoven. So relates Ferdinand Ries. Says Wm. Pole, F.R.S., in one of his lectures, "Those three words, 'I allow it,' are worth a whole essay on the theory of music; for they imply that the laws for its artistic structure must be governed by the practice of the greatest composers."—*Pole.*

BEETHOVEN'S VIEW OF HIS GENIUS.

233. Nothing can be more sublime than to draw nearer to the Godhead than other men, and to diffuse here on earth these God-like rays among mortals.—*Beethoven.*

AMERICAN TEACHERS OF THE FUTURE.

234. Germans believe in some particular German institution and method—Frenchmen and Englishmen, ditto. If an American realizes that he is weak in any particular point, he looks about him, and at once visits that country which will supply the need.

A German, a Frenchman, or an Englishman, under similar circumstances, allows his vision to go no farther than the boundary of his own country; and if he fails to find what he wants, he seats himself comfortably, with the thought that it can't be found in *this* world!

The best teachers of the piano in the future are destined to be Americans, for this very reason.—*Presser.*

THE IDEAL CRITIC.

235. The ideal musical critic is a professional musician of high attainments, having the education to analyze, the experience to compare, the keen discernment to discriminate and general musical knowledge to draw upon for information, all as a solid foundation for the important trust. To this must be added the fairest sense of honor, candor and absolute impartiality, ever keeping in mind that musical criticism is objective, not subjective. The style should be instructive without being dull, didactic without being pedantic, bright and racy, yet not flippant, and at all times honest, truthful, even severe and caustic if necessary, but never harsh or unkind.—*Roney.*

TEACH YOUR CHILDREN MUSIC.

236. You will stare at a strange notion of mine; if it appears even a mad one, do not wonder. Had I children, my utmost endeavors should be to make them musicians. Considering I have no ear, nor even thought of music, the preference seems odd, and yet it is embraced on frequent recollection. In short, as my aim would be to make them happy, I think it the most probable method. It is a resource which will last them their lives, unless they grow deaf; it depends upon themselves, not on others; always amuses and soothes, if not consoles; and of all fashionable pleasures, is the cheapest. It is capable of fame without danger of criticism—is susceptible of enthusiasm without being priest-ridden; and, unlike other mortal passions, is sure of being gratified in heaven.—*H. Walpole.*

IS MUSIC ARISTOCRATIC?

237. Chopin's frequently quoted remark to the effect that music is essentially an aristocratic art, only serves to show how nonsense will pass for wisdom, if only it has some great name to back it. All arts are "aristocratic," if by that be meant that they are debased when made to minister to what is low or immoral. In this respect, music stands on a level with its sister arts, neither higher nor lower. In reality, music is the most democratic of all the fine arts, that which is most accessible to the masses, as well as that which they can best appreciate. An ordinary painting, not a daub, costs hundreds of dollars, and masterpieces are worth fortunes. How many have, or can have, as their own, even a statue of the masters? It is not so with music; a few dollars buy the works of the masters, a little time and study will make them part and parcel of one's being, so that they can be recalled and enjoyed, even in the stillness of the night, or the solitude of the desert, by the humble as well as by the proud, by the poor as well as by the wealthy. Music! why it is the only one of the arts that ever makes its home among the lowly; that takes even the street Arab out of the filth, ignorance and degradation which he knows too well, to give his soul an occasional glimpse of the sunshine, an occasional breath of the pure air of song land. Music is not essentially aristocratic; it is universal, therefore essentially democratic, Chopin to the contrary notwithstanding.—*Anon.*

ACQUAINTANCE WITH THE POETS.

238. It is the duty of every composer to make himself familiar with all the works of the older and modern poets in order to choose for his vocal music the best and most adequate words.—*Beethoven.*

MUSIC THE LANGUAGE OF THE EMOTIONS.

239. A very little reflection will show us that music is not necessarily connected with any definite conception. Emotion, not thought, is the sphere of music; and emotion quite as often precedes as follows thought. Although a thought will often, perhaps always, produce an emotion of some kind, it requires a distinct effort of the mind to fit an emotion with its appropriate thought. Emotion is the atmosphere in which thought is steeped—that which lends to thought its tone or temperature—that to which thought is often indebted for half its power. In listening to music we are like those who gaze through different colored lenses. Now the air is dyed with a fiery hue, but presently a wave of rainbow green, or blue, or orange floats by, and varied tints melt down through infinite gradations, or again rise into eddying contrasts, with such alterations as fitly mirror in the clear deeps of harmony the ever changeful and subtle emotions of the soul. Can any words express these? No! Words are but poor interpreters in the realms of emotion. Where all words end, music begins; where they suggest, it realizes; and hence the secret of its strange, ineffable power. It

reveals us to ourselves; it represents those modulations and temperamental changes which escape all verbal analysis; it utters what must else remain unuttered and unutterable; it feels that deep ineradicable instinct within us, of which all art is only the reverberated echo—that craving to express, through the medium of the senses, the spiritual and eternal realities which underlie them! Of course this language of the emotions has to be studied like any other. To the inapt or uncultured, music seems but the graceful or forcible union of sounds with words, or a pleasant, meaningless vibration of sound alone. But to him who has read the open secret aright, it is a language beyond all others for the expression of the soul's life. The true musician cares very little for your definite ideas, or things which can be expressed by words—he knows you can give him these; what he sighs for is the expression of the immaterial, the impalpable, the great imponderables of our nature, and he turns from a world of painted forms and oppressive substances to find the vague and yet perfect rapture of his dream in the wild, invisible beauty of his divine mistress!—*Haweis.*

THE GRAMMAR OF MUSIC.

240. The study of thoroughbass, even though it be superficial, conduces to the better understanding of good compositions, for it renders their construction intelligible; indeed, it is the grammar of music, and, therefore, an indispensable requisite for a deeper insight into the nature thereof.—*Moscheles.*

WITHOUT HASTE, WITHOUT REST.

241. "*Ohne Hast, aber ohne Rast,*" says Goethe, the German poet. This should be the motto of every aspirant for musical honors. Superficiality soon exhausts itself, and men are not at any time deceived by it.

The temptation is very great to make use of talent before it is properly instructed and developed. In these high-pressure times it is difficult to hold back. The approval of friends is sweet: the applause of the public is inspiring, and when once these *bon bons* have been tasted it is hard to forget them, and unpleasant to settle down to humdrum life again and days of toil and study.

It is well to test our strength. It is well to try our wings. It is well to take the proper observations to see whither we are drifting. But real growth is not in these things. It is far more than feats of gymnastics, or flying, or boxing the compass, or the approval of friends, or the hurrahs of the populace.

The student or teacher whose sole object is to accomplish any, or either, or all of the above mentioned things, has not yet arrived at the shadow of a glimmering of an understanding of the first principles of his art. He has no art.

The candle of feverish hurry and impatience is soon burnt out. Surface mining never yields the largest diamonds or the richest ore. Better be a century plant, that is an hundred years in coming to its beauty, than the gourd, which does all its growing, maturing and dying in a single day.

Thoroughness is better than cheap applause, and inexhaustible patience that works on and bides its time shall not fail of its reward.—*Anon.*

EXAGGERATED EXPRESSION.

242. Nothing is more inartistic than affectation, more especially when it takes the form of exaggerated expression, as it so frequently does. It is, however, becoming so common a fault that teachers would do well to point out to their pupils the importance of thoroughly familiarizing themselves with the varied characteristics of each leading school of composition; for by such means alone can a satisfactory "reading" of a standard work be insured.

The æsthetic movement, which has recently spread over the world of art like a monstrous tidal wave, has given an impetus to the romantic school, as opposed to the severe classicality of the earlier composers; and this has certainly tended in more than one instance to produce unsatisfactory results. The adoption of the *tempo rubato*, and startling effects to tonal contrast, may be necessary in the case of many compositions of the period, in order to conceal their lack of innate musical worth; but such methods, applied to the works of Bach and others of his school, utterly pervert their meaning. Yet it is no exaggeration to affirm that solo pianists of the highest pretensions do not hesitate thus to desecrate the memory of this giant of the past.

Even in dealing with the compositions of Chopin, which may be regarded as the most perfect specimens of the modern imaginative school, maudlin sentimentality too

often takes the place of real poetic refinement. Musical effeminacy should be strenuously discouraged, as nothing is so fatal to the highest interests of the most noble of the arts. It is true that versatility is by no means a universal gift; but a comprehension of the distinguishing traits of each of the accepted schools of art can be gained by an educational process, and the acquirement of such knowledge will, at all events, enable the student to avoid many of the glaring inconsistencies that too often disfigure the interpretation of classical compositions.

The performer should ever bear in mind that he is simply the vehicle by means of which the composer is brought *en rapport* with his audience; and if he desires to be recognized as an artist, he must be faithful to the trust reposed in him, and seek to merge entirely his own individuality in that of the author.

By such means he will incur but little risk of falling a victim of the besetting sin of the present musical age—exaggerated expression.—*Anon.*

243. Mannerism is a false idealism, a personified ideal: for this reason it rarely lacks a *certain* intellectuality.—*Goethe.*

PLAYING FROM MEMORY.

244. Whether it be done out of charlatanism or daring, it is always a proof of uncommon musical powers. Wherefore the prompter's box, the dancer's leaden soles, when the brain is winged? Do we not know that a chord played from notes, no matter how freely, is yet never half so free

as one that is played note and fancy free? We are alike; and I, though I am a German, and consequently wedded to tradition, I too should be astonished, could I see the reader, actor, *danseuse*, produce his or her written part in public, in order to execute it with more certainty; and yet I too am like the pedant, who, seeing a virtuoso quietly continue playing when his music had fallen from his desk, cried out in hot excitement, "Look, look, that is indeed art! He knows it by heart!"—*Schumann.*

SOURCES.

245. As time runs on, sources draw nearer to each other. Beethoven, for instance, did not need to study all that Mozart studied,—Mozart needed to make less research than Händel, Händel than Palestrina, because these had already absorbed their predecessors. But from one source only something new is ever to be obtained,—from John Sebastian Bach!—*Schumann.*

THE BEST COMPOSER, THE BEST COMPOSITION, THE BEST CRITIC.

246. That composer is greatest who most clearly discerns the true ends and capabilities of his art; who aims to give worthy expression to the noblest emotional experience.

Those compositions are greatest and noblest which, using as materials tones pleasing by their sensuous beauty, combine them into symmetrical wholes satisfactory to the intellect, and express through these combinations emotional experiences ideally noble and exalted.

He is the best connoisseur who best appreciates the capabilities of music as a language of emotion and is best able to interpret the emotional state of the composer by hearing his productions.—*Fillmore.*

THE "CONTENT" OF MUSIC.

247. In a broad sense, the ideals of the Pleasing in Sensation and of Beauty in Form which are embodied in music may be said to be a part of its content; but that which is most appropriately said to be "contained" in music is the emotional experience which finds expression through the form; this it is which is innermost, and so with peculiar propriety is said to be the "Content" of Music.—*Fillmore.*

USE THE LAW OF MUSIC AS WELL AS OF LANGUAGE.

248. Do not tell the student that such and such combinations, such and such progressions are dictated by an unquestionable origin in natural necessity or natural laws, and that to violate them is a crime against philosophy and science. Tell him, instead, that they have been agreed to by the common consent of the best composers, and that for him to ignore or refuse to follow them is an offense of the same nature as it would be to wilfully write incorrect English, or to do any other act at variance with the ordinary practice of mankind. If he pleads, as an ardent and aspiring student may, that, in accordance with the principles here laid down, great composers have the

privilege of making or altering musical rules for themselves, or of introducing novelties at their pleasure, it will be sufficient to suggest to him that he may wait till he becomes a great composer before he ventures to put the principle into practice, and that in the meantime his study will best be furthered by following the beaten paths. —*Pole.*

MUSICAL INNOVATIONS.

249. The real greatness of a musician, or any other original genius, cannot be fully known until a considerable lapse of time after their principal works, or those works which express their greatness, have been given to the world. Musical genius is a form of divination. The musical genius is one who perceives the relations of sounds in greater clearness than others. Relations which to the ordinary hearer are meaningless, or unacceptable, to him appear allowable under fitting circumstances. He creates a work in which he makes use of some such unprecedented successions or combinations of tones, and using them rightly, and according to their essential nature, it is only a question of time when the musical public will learn to appreciate them for itself. So has it been with every advance which has been made in the art of musical composition. The man who introduced the dominant seventh,—Monteverde, I think it was,—encountered as severe criticism as Wagner or Berlioz encountered when they happened to pile up dissonances and bizarre combinations through page after page. The world has become

reconciled to both these now, in great measure; but we are far from the end. The musical faculties are in process of development, and every generation will most likely manifest the ability to take in, and classify upon hearing, combinations which at present would appear unintelligible. I know that I shall be met with the declaration that there is such a branch as musical science, having laws based upon mathematics; and that these laws cannot be exceeded. This is true, no doubt. But in the first place "science" is something known and set down in order; I speak now of relations which have yet to be found out. In the second place, it is not a question of exceeding mathematical principles, but of becoming able to understand more complicated fractions. One century did business with whole notes and halves; the next divided the half, and had three lengths of tones; a fourth divided the quarter, and so it went on. Each division was hailed as an allowable impertinence, but the universal voice of criticism was "This thing has gone far enough; it is time to draw the line." But they did not draw the line. So has it been with all the relations of harmony. There was music in the world for more than five thousand years before anybody, so far as we know, ventured to think that the common chord was a good combination to use. There are whole races of men who despise it to this day. When they found the common chord, it was then several centuries before they were quite certain that it sounded better than rank dissonance as a steady diet. When they finally began to eliminate dissonances, they

spent several centuries trying to find the key-note. And so on. It has been a constant progress. We have dissonances, tonality, form and many of the elements that make up music. But there are those who think that to this day we do not understand the minor scale.—*Mathews.*

TAKING LIBERTIES.

250. Dare talent permit itself to take the same liberties as genius? Yes; but the former will perish where the latter triumphs.—*Schumann.*

MANNERISM.

251. Mannerism is displeasing in the original, to say nothing of the same fault in copyists.—*Schumann.*

THE BEGINNING AT THE END.

252. Ye peddlers in art, do ye not sink into the earth when ye are reminded of the words uttered by Beethoven on his dying bed: "I believe I am yet but at the beginning;" or Jean Paul: "It seems to me that I have written nothing as yet."—*Schumann.*

THE MUSIC TEACHER.

253. He whose mind has been illumined and whose own soul has been especially cheered and enlarged by the various contemplations, the studies and conceptions, of art, will not, in fact cannot, hide his light for his own selfish enjoyment, but will seek to brighten the way of such as wish to learn its beauty, power and uses. And how honorable, how enviable, is the mission of such a one,

who imparts to his fellows a knowledge of the beautiful science of music, leading them, through all the delighting, soul-filling forms of melody, into the region of a very fairy land.—*Trotter.*

EXECUTIVE GENIUS IN MUSIC.

254. The mind by constant study of the antique becomes itself antique; and ears trained to the exclusive appreciation of one style of music and playing are apt to prejudice persons in the admiration of a false standard of the *beau-ideal.* Each executant musician, master of his instrument, has some specialty, either in tone or style, which distinguishes his talent from that of others; and when engaged in the performance of music congenial to his feeling and taste, every unbiased critic must acknowledge his merit. Genius in execution adapts itself to music in a style best suited to express its varied character; in this lies the secret of triumphs achieved by great artists in playing compositions that have wearied the public in the hands of mechanical executants. "It is the high privilege of Art," says M. Guizot, "that it has fallen to its lot to contribute to the happiness and prosperity of men in the most different epochs and states of society." It is equally a source of satisfaction that "neither clime nor race" denies to any country the production of genius to excel in art; and in opposition to the speculative theory of a great philosopher, eminent musicians spring up in regions remote from the sunny south, endowed with the most perfect organization, and the most

ardent temperament. It is true that amateurs often mistake sensibility for genius; but no unprejudiced person educated to the appreciation of the beautiful in art falls into this error. The more contemplative arts of poetry and painting may be studied and their merits ultimately felt by the unlearned; in music it is otherwise, and those flashes of genius in execution which fire the soul and rouse the enthusiasm of its auditors, completely set logic at defiance and disarm all criticism. No wonder that the public in general has more sympathy for the genius-executant than for the genius-creative, and that the experienced professor in his desire to bring forward new works of merit for the advancement of art should meet with little encouragement.

An artist of sensibility without judgment takes you by surprise; but the intellect of a man of genius surprises by an excess of beauty, and imparts to the general effect of concerted music some unexpected degree of novelty by its presiding influence in the leading part. Hence, one always receives from the repetition of known works new emotions at fresh combinations of executants; and this compensates in some degree for the great self-denial in foregoing the pleasure of hearing music less familiar than that which is selected to gratify the taste of those who enjoy the repetition of the best selections.—*Ella.*

255. The process by which musical imagination is awakened can no more be explained than its effects.—*Hiller.*

CLASSICAL MUSIC.

256. The term classical is used in two senses; in the one sense it means having permanent interest and value, and is thus contrasted with the evanescent and the ephemeral. In this sense any composition is a classic which succeeds in maintaining its place in the interest of mankind for ages after the death of its author. No one can certainly determine, during the lifetime of a composer, whether his works are classics in this sense, or not, because the only sure test is that of time. We cannot, therefore, in this sense safely predict the term classic for any contemporary works. Whatever has come down to us from a period sufficiently remote to show that the interest it awakens is permanent, that the world will not willingly let it die, is classic; nothing else is, though many among contemporary works may possibly become so.

In the second sense, the term classic, or, more commonly, classical, is used to designate music written in a particular style, aiming at the embodiment of a certain ideal, the chief element of which is Beauty of Form. In this sense it is contrasted with the term "romantic," a term used to designate music which aims at embodying a different ideal, that of the vivid and truthful expression of varied and strongly contrasted emotional experiences, such as we are accustomed to connect with the word romantic in literature and in life. In "classical" music in this sense, Form is first and Content is subordinate; in "romantic" music, Content is first and Form subordinate.—*Fillmore.*

257. Says another authority,—Classical music is that which is recognized by the best authorities as being the best music,—that in which the Form is most perfect and the Content the deepest and most emotional. The best authorities are those best able to appreciate the capabilities of music and best able to interpret the emotion-state of the composer.—*Anon.*

258. Fingers are good servants but poor masters.—*Van Cleve.*

259. Art is not mere technical skill—it is the human echo of nature.—*Perry.*

CAREFUL LISTENING.

260. I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—*Ferdinand Hiller.*

THE CLASSIC STARTING POINT.

261. Young artists of the present day, instead of first digesting Bach and Händel, rather take Beethoven, Schumann and the more modern masters as a starting point. Alas! they forget how assiduously and thoroughly those later masters studied the great epochs in the history of music, which alone enabled them to produce great works in their turn.—*Robert Franz.*

PIANOFORTE TOUCH.

262. A good pianoforte touch is the means of drawing from the instrument a beautiful and musical tone, and its importance is, therefore, universally acknowledged and needs no demonstration. A touch which is perfect in its conditions, must be sympathetic on the one hand and discriminative on the other. It combines, in equal proportions, qualities of the heart and qualities of the head; for it is characterized by warmth and ardor, governed by thought and intelligence. Music is essentially emotional in its nature, hence an emotional touch is necessary for its adequate and proper expression on the pianoforte; but unless emotional expression is controlled and kept within reasonable bounds by the exercise of sound judgment, the result will be painful or ridiculous, and of the nature of a caricature or travesty. Therefore the emotional element must be regulated and held in check by a discriminative and intelligent touch. A generous and warm heart is certainly desirable, but needs as a companion a clear and intelligent head, and these in combination produce force of character, and lead to completed and satisfactory results.

These two elements enter, in their way and on their plane, into the composition of a symmetrical and perfected pianoforte touch, and the most competent and satisfactory performer is the one who comes the nearest to uniting them so that they are equally proportioned and balance each other.

Touch must conform to the character of the piece of music to which it is applied, consequently it varies in its

composition and general make-up. Thus there is a certain dignity and nobility, a manliness and freedom from mere sentimentality, about a fugue of Bach or a sonata of Beethoven, which demands characteristic expression through a corresponding touch, in order that the thought and meaning of the composer should receive justice. A piece in the romantic or lyric vein—as, for instance, the Nocturnes of Chopin and many of Schumann's compositions, the prevailing characteristics of which are warmth, sentiment and tenderness—requires a caressing, coaxing and imploring touch, in order to produce the tone color which naturally results therefrom. A Strauss waltz calls for crisp, piquant and sparkling tones, and the touch must be brilliant and adapted to the character of the composition.

It is a well-established fact that our personal and distinguishing characteristics enter into the smallest acts of our lives, and are expressed in the minutest and most insignificant things we do. So the individualities of touch are as various as are the disposition and character of each and every one of us. By careful and analytical study of the playing of those who are recognized as the world's foremost representatives of the art of pianoforte playing, we discover that no two of them are exactly alike, each one possessing some special, specific and personal trait which marks him out and distinguishes him from the others. Indeed, the wide difference in the style of different players of acknowledged superiority is apparent to a casual observer. Some may be classified as dramatic, and others as lyric—some as heroic and grand, others as delicate and

graceful; some are brilliant and startling, others sympathetic and expressive. Some take by storm, while others gently win their way in an insinuating and tender manner. There are Niagaras and there are beautiful fields and flower gardens, and combinations of every possible degree and variety. It is not to be expected that a superlatively good Beethoven player will display equal competence and be as successful in the characteristic interpretation of a Chopin nocturne, and of course, *vice versâ;* but the performance of each may be improved, and artistic, if in agreement with the æsthetic laws which govern those conditions. A good and beautiful tone, which is as indispensable to the one as to the other, may be at the command of each if the laws relating to touch are obeyed. —*Wm. Mason.*

A WORD TO THE INEXPERIENCED.

263. From the smallest beginning teachers should keep on adding thought to thought; every day accumulate something; always expanding and widening, gathering power as we go, just as a tiny snow-flake on the mountain top, that a bird may shake from the bough of a tree, rolls onward down the mountain, growing larger and larger, and at last sweeping everything before it; likewise from inexperience should a teacher grow to be something powerful; but, alas! how many are nothing more than mere falling clay banks that start off with crashing thunder, causing the denizens of the valley to rush forth horror-struck, thinking the whole mountain is coming down,

and the distant hills re-echo with the sound of this grand "send-off;" but it does not go far, its force is soon spent, and it scatters itself, and that is the last you hear of it. Consecrate your whole being to your art. Utilize and work in all your powers. Do not teach too many pupils. Leave time for self-improvement. Double your price, if necessary, to reduce the number of good pupils. Read your musical literature. Teach the best music your pupils are able to bear, and above all things, as soon as possible, systemize your teaching. Have a way of doing everything, and improve and alter that way by comparison and by your own thinking. The path from inexperience to experience should be one filled with delightful discoveries. The pursuit of procuring experience is far more enjoyable and interesting than the simple possession of it.—*Presser.*

ORCHESTRATION: PAINTING.

264. The elements of orchestration are those of painting. The composition, *per se*, represents the design; melody, the outline; harmony, the light and shade, and instrumentation the coloring.—*Joachim Raff.*

THE TOUCH.

265. The touch is the art of making the tone in piano playing, not only *beautiful*, but of making it in its various combinations, in the *right manner*. The latter is the foundation of the former. In order to understand each, it is necessary to know the difference which the tone, and in consequence the touch, can and should have.—*A. Kullak.*

PASSAGE PLAYING.

266. No instrument is so dependent upon passage effect as the pianoforte. While in singing and in violin playing the passages are used incidentally, as a luxury, with other ornaments, in piano playing, paradoxical as it may appear, quite the opposite is the case. The lack of power to prolong the tone on the piano is the cause. This is one reason why we begin with the passage touch. A second reason is that piano playing begins its development generally with the passages for stationary hand. Nothing is more necessary for its training. Everything else depends upon a correct and sure foundation in legato passage playing. By it the capacity of a piano hand is best proven, and this training must be done in early youth.—*Kullak.*

THE TRUE CLASSIC TO BE VENERATED.

267. The works of those who have stood the tests of ages have a claim to that respect and veneration to which no modern can pretend. The duration and stability of their fame is sufficient to evince that it has not been suspended upon the slender thread of fashion and caprice, but bound to the heart by every tie of sympathetic approbation.—*Sir Joshua Reynolds.*

OF CRITICS.

268. Music induces nightingales to sing, pug-dogs to yelp.
They mince the timber of the lofty oak into sawdust.
One voice that blames has the strength of ten that praise.—*Schumann.*

SELF-LIMITATION.

269. He who sets limits to himself will always be expected to remain within them.—*Schumann.*

MUSIC AND CHESS.

270. Music resembles chess. The queen (melody) has the most power, but the king (harmony) turns the scale. —*Schumann.*

GENIUS.

271. We forgive the diamond its sharp edges; it is a costly labor to round them.

So that genius exists, it matters little how it appears, whether in the depths, as with Bach, or on the heights, as with Mozart; or in the depths and on the heights at once, as with Beethoven.—*Schumann.*

DIFFERENT IDEALS OF THE BEAUTIFUL.

272. The Creator has given man the love of *the beautiful.* Reading the works of the past as well as of the present on this subject, we find that great minds differ as to what constitutes *the beautiful.* Nations do not differ less in this respect than individuals. One finds his ideal in Beethoven, another in Mozart; one considers the Italian operas as possessing all the qualities of the beautiful, while another would rather hear Offenbach's. One loves the simple ballad, national or folk-song, while his neighbor would rather listen to a waltz. All think they have found *the* ideal of the beautiful, while in reality they have simply found *theirs.* But even in regard to musical works of art which are generally acknowledged as approaching nearest

to the beautiful, we find musicians differ. The conception of a work of art is rarely the same in two persons, nor would these two give exactly the same reasons *why* they like it, or *what* they like in it. Musical history is not void of instances where such diversities of opinion led to severe controversies. Every piece of music more or less approaches the ideal of the beautiful as it exists in the mind of the composer. Some composers, of course, have higher views of the beautiful than others, and hence the superiority of their works. However grand and excellent some of the works of the masters are, we do not consider any of them as perfect or positively beautiful; nor do we believe it to be possible to lay down positive rules as to what constitutes the beautiful. As long as man himself is imperfect, his works must necessarily be so. All beauty is concentrated in the *infinite*; man, being *finite*, cannot comprehend it, much less give utterance to it in words or in works.—*Merz.*

IMAGINATION NECESSARY TO ART STUDY.

273. Without imagination no perfection in art is possible. The mind which is not gifted with the powers of imagination may be fitted for other studies than music, but in the arts it will always be dull and inert.—*Merz.*

THE PATIENCE AND PERSEVERANCE OF THE GREAT MASTERS—THEIR POWERS OF CONCENTRATION.

274. Music, like other arts, appeals primarily to the emotional side of our nature; responds to our every mood,

grieving with our sorrow, rejoicing at our joy, lending her aid to interpret thoughts and feelings that would otherwise lack expression. Many, indeed, to whom Music is known only under this aspect, fail altogether to realize that in order to appreciate all her charms fully, she must be looked at from another point of view.

These beautiful strains which afford so much delight are not the result of mere chance, do not represent a fortuitous concourse of atoms, but have been evolved in accordance with laws as strict as those which govern the periods of the planets, the restless rise and fall of the waves, the upspringing of fruits and flowers. Only by strict attention to the laws of "form" can the composer hope to render his music intelligible and his work life-giving; only by patient study of these same laws can we ourselves hope to enter into his mind, to receive and understand the deeper meaning of his message. It may encourage us in our study and stimulate us to fresh exertion, if we consider briefly the patience and perseverance displayed in the production of some of the musical treasures which have descended to us as a rich legacy, and which will remain a precious possession to all time.

We have seen Beethoven revising and re-revising the subject of a small rondo as carefully as if it had been one of his most important works. On another occasion he is represented to us as ceaselessly humming and gesticulating during a long country ramble, and on his return raging up and down the keyboard of the pianoforte for more than an hour before he could satisfy himself with a subject

for the finale of a sonata. Beethoven wrote no fewer than four overtures to his opera "Fidelio." When quite young he entertained the idea of setting to music Schiller's "Ode to Joy," and his note-books, year after year, contain hints of what eventually formed the subject of the Choral Symphony.

Mendelssohn habitually subjected his compositions to searching and relentless criticism. A striking instance of this is furnished by his oratorio, "Elijah." After its first public performance the composer entirely cut out eleven numbers, besides making numerous minor alterations. Though his violin concerto exhibits no important changes, many slight variations in the passages, rendering them more finished and better adapted to the instrument, bear witness to Mendelssohn's conscientious desire to perfect everything he wrote. His rule was to let no day pass without composing something, not necessarily with the idea of publishing all, but to keep his hand in. In our own time we find Brahms holding back his works for two years, to afford full opportunity for revision before publishing; and Liszt so entirely altering his that in later editions some of them are scarcely recognizable.

Consider next the enormous faculty of application and immense amount of actual labor involved in some of the *tours de force* we read of. The old giant Händel writing the "Messiah" in three weeks; Mozart, with the overture to "Figaro" unwritten the night before the performance of the opera, and kept awake by his wife telling him stories which made him laugh till the tears ran down his

cheeks. Schubert composing work after work, only to be put away in a closet and totally forgotten. He wrote for four hours every morning; when one piece was done he began another, and often composed as many as six songs at a sitting.—*Prentice.*

HAYDN'S LOVING AND RELIGIOUS DISPOSITION.

275. He proved the truth of the saying—"Great genius is always prolific." He was wont to say that if he was called upon to write his own epitaph, he would write it in three words, "Vixi, scripsi, dixi,"—"I have lived, I have written, I have said." What he has written and done for art, the whole world now knows. The tender love he had for and in his labors, is manifest in all his work, so that it is not possible to hear his music with an attentive ear and not love the man who wrote it—a man who always held his gifts as a trust from the Maker of all, and who recognized his own stewardship by inscribing most of his writings, "To the praise of God."—*Ernst Pauer.*

ART.

276. The cultivated musician may study a madonna by Raphael, the painter a symphony by Mozart, with equal advantage. Yet more: in the sculptor the actor's art becomes fixed, the actor transforms the sculptor's work into living forms, the painter turns a poem into a painting, the musician sets a picture to music. The æsthetic principle is the same in every art, only the material differs.—*Schumann.*

THE MODERN ART.

277. Music is the most modern of all arts; it commenced as the simple exponent of joy and sorrow (major and minor). The ill educated man can scarcely believe that it possesses the power of expressing particular passions, and therefore it is difficult for him to comprehend the more individual masters, such as Beethoven and Schubert. We have learned to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony. —*Schumann.*

THE EFFECTS PRODUCED BY SOUND.

278. The softness of sounds generally produces impressions of calmness, repose, tranquil pleasure, and of every gradation of these different states of mind. Loud, boisterous and piercing sounds, on the contrary, excite strong emotions, and are proper for the expression of courage, anger, jealousy, and other violent passions; but if sounds were constantly soft, they would soon become wearisome by their uniformity; and if they were always loud, they would fatigue both the mind and the ear. Besides, music is not designed merely to describe the states of the soul; its object is frequently vague and indeterminate, and its result rather to please the senses than to address the mind. This is particularly to be remarked in instrumental music. —*Fetis.*

IMPRESSIONS OF COMPOSER AND PUBLIC.

279. There is much analogy between the impressions made by music on those who are ignorant of its details,

and the sensations of a composer at the first gush of his inspiration. In general, the public is struck only by a combined whole, of which it does not perceive the parts, and the musician is too much excited to analyze his thoughts: but when the latter wishes to write what he has invented, a great difference arises between them: as soon as he takes his pen his mind becomes gradually calm, and his ideas clear; his musical periods divide themselves into phrases, more or less regular, under his eye; the voices, the instruments which accompany them, and the dramatic expression of the words cease to make one homogeneous whole. Then is developed a musical thought, which we call *melody;* then is shown the difference between sounds which succeed one another and those which are heard together; and then errors of number in the phrases become as perceptible to the musician as do faults of quantity to the poet; the arrangement of the voices, the combinations of sounds, the selections of the instruments, rhythm, everything, indeed, becomes the object of a particular examination; everything is susceptible of improvements, the necessity of which was not at first perceived, and art lends its aid to genius.—*Fetis.*

MUSICAL MECHANICS.

280. There are untalented people who have been attracted by and hold to music from the force of outward circumstances, and who have learned a great deal—musical mechanics.—*Schumann.*

HAND POSITION.

281. The so-called rules for the position of the hand have undergone a great modification in modern times. The conflicting styles of great masters show that an absolute uniformity of style is not essential.—*Kullak.*

THE SCALE IN MODERN MUSIC.

282. The scale is of infinite importance in the tendency of the new school of piano playing. It is the foundation of the so-called *brilliant* playing. The passages of the older classical style spring more from the studies for stationary hand. Their figures are small and the contrapuntal art did not allow them great play. In Bach one finds only here and there a brilliant scale passage. Chord figures are still rarer. In Mozart and Beethoven, although the potency of the scale shows itself more, there is still little richness of figure to be found. Clementi undoubtedly goes further, but most of all, Dussek, after whose time the brilliant playing begins.—*Kullak.*

THE WORLD'S TREATMENT OF THE MASTERS.

283. What emotions arise when we think of the treatment accorded to these great men and their works! Beethoven was pronounced mad. The pellucid stream of Mozart's melody was declared to be incomprehensible, capable of appealing only to cultured and refined ears because of its intricacy and lack of clearness. The same accusation was brought against Schumann. The music of Bach was practically buried for nearly a century after

his death. Wagner had to fight for years against the grossest misrepresentation and calumny. Berlioz was scarcely able to earn bread. The more noble and original the music, the more furious and persistent the opposition. The composers whose works are destined to afford deepest and purest delight in after ages are precisely those who seem fated during their lifetime to suffer most.—*Prentice.*

THE STUDY OF FORM NECESSARY FOR CORRECT COMPREHENSION.

284. Music and painting both appeal primarily to the senses, the one to the eye, the other to the ear. Hence arises a special difficulty; for who shall decide what is really true and beautiful, when this is, after all, only a question of taste? Let us ever bear in mind what Schumann says, when he insists on the necessity for a thorough knowledge of the form, in order to attain a clear comprehension of the spirit. So will our taste become refined and pure, our instinct true and unerring; enabling us to choose the good and reject unhesitatingly the false and meretricious.—*Prentice.*

INDIVIDUAL TASTE.

285. Every one may have his own taste, and every one should be able to give reasons for what he likes. But to attempt to elevate individual taste into universal laws is to forsake the place of the philosophical inquirer for that of the dogmatic lawgiver. The true critic does not deduce his rules from his own tastes, but rather forms his

taste upon the rules necessary to the subject of his inquiry. —*Lessing.*

BACH.

286. To me, it is with Bach as if the eternal harmonies discoursed with one another.—*Goethe.*

287. Bach's music is an intellectual chalybeate spring which comforts, strengthens, and preserves us from being evervated by the luscious music of the present.—*Max Schütz.*

THE TRUE CONNOISSEUR.

288. The judgment of the true connoisseur is always distinguished by moderation. With him it is a point of honor to weigh his words, and not to offend against truth. The ordinary art gossip indulges in superlatives of a real or feigned enthusiasm; for his favorites he has nothing but unqualified praise; for all others, but adverse criticism, and truth is of less consequence than some piquant turn. —*Ignaz Moscheles.*

CONCEPTION OF EFFECT WITHOUT HEARINC.

289. Of all the operations of the mind, that by which a composer of music conceives the effect of his composition without hearing it, seems to be both the most difficult and the most wonderful. What complication! what variety of relations! what talent, perspicacity, experience, observation, even in an inferior composition; for it is not enough to be moved by the situation which he wishes to delineate, or the sentiment which he undertakes to express; it is also necessary to find melodies analogous to these divers

objects; that these melodies should be combined and divided among several voices of different characters, of which it is indispenable to anticipate the effect; and lastly it is necessary that all this should be accompanied by a greater or less number of instruments, differing in character, power, and quality of tone, and employed in such a manner as will be the most satisfactory and the most conducive to the general effect. Each of these things implies a multitude of details by the combination of which the elements of this singular art become complicated. The musician has only to throw his eye upon the paper which records his inspirations, to have as just an idea of his composition as if he heard it actually performed.—*Fetis.*

ACOUSTICS.

290. Acoustics is a science, the object of which is the theory of sound. It differs from music in this respect, that it has no relation to the laws of the succession of sounds, of which melody is the result, nor to those of their simultaneousness, which regulate harmony. The examination of the phenomena manifested in the vibration of sonorous bodies, of different kinds and of different dimensions, and the results of these phenomena on the sense of hearing, constitute the domain of acoustics—a word derived from a Greek word signifying *to hear.*—*Fetis.*

THE MUSICIAN GIVES THE ESSENCE OF HIS LIFE.

291. The pleasure which the work of a musician affords you is his very life-blood; the trouble it has cost him you

do not know. He gives you his very best; the essence of his life, the outflow of his genius, and yet you grudge him a simple wreath of flowers.—*Schumann.*

MUTABILITY OF MUSICAL FORM.

292. There is no art the forms of which wear out so soon and so extensively as music. Modulations, cadences, progressions of intervals and harmonies become so obsolete in fifty or even thirty years, that the composer of genius can no longer use them, but is compelled continually to invent new purely musical features. All that can justly be said of a mass of compositions which stood far above the average of their day is that they once were beautiful. The fancy of the artist of genius discovers, among the infinite number of possible combinations, those that are the most choice and hidden, and works them into novel musical forms, which though they are purely the offspring of his own free will, seem connected, by an invisible thread, with the dictates of necessity.—*Hanslick.*

OUR MUSICAL SYSTEM NOT FOUND IN NATURE.

293. Man has not learned the structure of music from nature. We may take it as firmly proved, that melody and harmony, our relations of intervals, our scales, our distinctions of tonality, our equal temperament, have been slow and gradual creations of the human mind. Nature has given man, musically, nothing beyond the vocal organs and the desire to sing. She has however endowed him with a capacity, gradually to erect a musical

system on the foundation of simple natural phenomena, which remain as unchangable supports for the various structures he has built upon them. We must guard against the idea that our present system is necessarily founded in nature. The experience that people appear as naturally familiar with the musical relations as if they were born to them, does not by any means stamp the laws of music, as natural laws, for it is only the consequence of the infinite extent of musical culture.—*Hanslick.*

WHAT CONSTITUTES A GREAT COMPOSER.

294. To compose music does not only imply to invent musical ideas, but also to employ ideas which are already invented in such a way as to exhibit them in a new light. Certain modulations, passages, and rhythmical combinations occurring in our musical compositions may be regarded as common property: but how surprisingly original and fresh do they often appear to us through the new way in which they are employed by composers in connection with other ideas! Now, a composer who has the power to construct very beautiful works of art in a certain form, by inventing ideas and by showing in a new light ideas not invented by him, deserves to be regarded as a great composer.—*Engel.*

FORMATION OF OPINION.

295. The older I become, so much the more clearly do I perceive how important it is, *first* to learn, and *then* to form opinions—not the latter before the former; also, not both at once.—*Mendelssohn.*

ART IMMORTAL.

296. No man can give that which he has not. No epoch can produce that which it does not contain. Art is, always and everywhere, the secret confession, and, at the same time, the immortal movement of its time.—*Marx.*

THE TEACHABLE IN ART.

297. There is far more that is positive in art, *i. e.*, teachable and capable of being communicated, than there is generally believed to be, and the mechanical advantages by means of which the most spiritual effects may be produced are many. When these little devices of art are known, much of that which appears miraculous is merely play for the artists.—*Goethe.*

CONTENT THE FEW.

298. If by your art you cannot please all, content the few. To please the multitude is bad.—*Schiller.*

THE GERMAN AS A MUSICIAN.

299. It has been said that the Italian employs music in love, and the Frenchman in society, but that the German cultivates it as a science. This might, perhaps, be better expressed as follows: The Italian is a singer, the Frenchman a virtuoso, the German a—musician! The German has a right to be designated exclusively as "musician," for of him it may be said that he loves music for its own sake, and not as a means simply to delight, or to attain money, or notoriety; but instead, because it is a divinely

beautiful art which he reveres, and which, if he yields himself up to its service, will be all in all to him.—*Richard Wagner.*

DILIGENCE.

300. Continual dropping wears out a stone, not by force but by constant attrition. Knowledge can only be acquired by unwearied diligence. We may well say *nulla dies sine linea*—no day without a line. Every day that we spend without learning something is a day lost.—*Beethoven.*

THE INFLUENCE OF MUSIC.

301. It is the problem of the arts to represent life. Every painting, every piece of statuary, every poem, every representation on the stage gives us a piece of life, a representation of ourselves and our passions. Music does the same, only to a much higher degree. But, says Schopenhauer, while the other arts give us a picture, a mere representation of life, music gives us life *itself;* that is, Music speaks so true, in such powerful terms, it pictures our feelings so correctly, that the heart yields irresistibly to it, and that it affects us much more powerfully than other arts. But while the arts give us a picture or a representation of life, while music speaks the truest language of life, it leaves the interpretation of this language to ourselves. I need not, however, remind you of the fact that we are not all alike endowed with mind and sentiment. We cannot think alike deep, nor do we feel alike intensely. Hence our conceptions of art-works must

differ. Different spectators see different things in one and the same fine picture. Only strong intellects, combined with refined sentiment, will grasp the spirit of the work of art, yet all who look at it see something to enjoy. In a like manner, many see a magnificent temple, or a fine piece of statuary, but fail utterly to comprehend the true signification of the work of art.

But, while the average mind is but poorly prepared to enter into the true spirit of art-works, the human heart, irrespective of nationality, yields readily to the influences of music. And since one musician can communicate his feelings to another through the medium of tones without speaking one and the same language, music may well be called a universal language. Hence the general devotion to music among all nationalities, while comparatively few devote themselves to the study of the other arts.

It has already been said that we ourselves must be the interpreter of art-works. This is not purely the work of the intellect. He who wishes to comprehend art-works must also be endowed with sentiment. Both thought and sentiment are required in order to understand a work of art. It will be plain to your mind when I say that no one can overstep the powers of his intellect or feel more than his sentiments will allow him to feel. Our enjoyment of works of art is, therefore, limited by our own culture. If a hearer, therefore, has but a very limited musical education, his pleasure must necessarily be also very limited; while he who has studied the arts enjoys the very essence of works of art; his imagination will

clothe in fancy-pictures that which he sees and hears, and his enjoyment is beyond the comprehension of the uneducated. The real secret of the influence of art lies in the activity of the imagination which is produced by looking at or hearing works of art. The imagination casts a sort of a halo, a sort of an aureola over the work of art. Eminently practical people, business men, speculators, mathematicians, etc., who deal in pure realities, do not generally (I do not say always) have a vivid imagination, hence their lack of interest in works of art. This lack of imagination prevents many from being successful in the culture of arts. The artist's flight of imagination, as it reveals itself in the work of art, lifts up or casts down the hearer or spectator, and it is herein that art exercises a direct influence. If the pictures of his fancy are pure, so will be the impression; but if they are distorted, impure, sensual, then their influence will be for evil. The purest music will produce the purest sentiments. How important, then, that we should study the best. Why will you be satisfied to drink out of a puddle when you may drink at any time out of pure and cool fountains? Yet many prefer the puddle in art to the fountain.

The imagination should never be fully satisfied. That is, it should be allowed play-room. Reason defines; but not so the imagination. Much should be left to the imagination of the player. Hence it is, that one and the same picture, one and the same piece of music, will make different impressions upon different persons, though they are standing by the side of each other. The works which

come from the pure intellect and the senses merely are not pure works of art, yet that class of works generally pleases best and is easiest popularized. It is the profoundness, the height of the flight of the genius of a Beethoven that causes the masses to stand afar off, unable to comprehend him. His were eagle's wings—theirs were those of geese! and, inasmuch as they cannot fly as high with their wings, they are philosophers enough to say that there can be no pleasure in flying so high. The artist, the composer, the performer, as well as the hearer, should have an active imagination in order to enable a work of art to exert its full influence. Alas! how seldom are these conditions fulfilled! Inasmuch as the imagination is the main factor in comprehending and in executing art-works, you will observe how useless it is to attempt to explain in words what a piece of music means. It tells us that which we can *feel* but never express in words. —*Merz.*

302. I am almost inclined to think that only men of genius understand each other fully and thoroughly.—*Schumann.*

PRINCIPLES FIXED, BUT RULES CHANGEABLE.

303. While we acknowledge that the old masters were fully justified in adhering to simplicity, we cannot desire to imitate them in their blind obedience to arbitrary laws, some of which are mere millstones round the neck of imagination, only serving to frighten the beginner and impede his progress. Time goes on, and what sufficed for

one age appears to the next as a woeful shortcoming. Let me not be supposed to advocate an impertinent contempt of the great principles of Art, which *are unchangeable.* I would only say that, as time advances, Art has also advanced in many things. Invention and fancy must not be denied the rights and privileges of which schoolmen, theorists and barren critics would gladly deprive them. It would be absurd to confine ourselves to the narrow bounds in which ancient art was forced to move.

Why should a modern composer hesitate to employ the far greater resources placed at his command? Why restrict himself to antiquated simplicity, when both instruments and voices are able to interpret the most abstruse conceptions with perfect accuracy? And yet I would advise a composer rather to be commonplace than farfetched in his ideas, or bombastic in his expression of them.—*Beethoven.*

FEW IDEAS.

304. If we look around in modern music we will find that we have a terrible deal of mind and astonishingly few ideas.—*Ambros.*

INARTICULATE SPEECH.

305. The meaning of song goes deep. Who is there that in logical words can express the effect that music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for a moment gaze into that.—*Carlyle.*

ANALYSIS OF MUSICAL SENSATIONS.

306. To learn to analyze the principle of musical sensations is doubtless a study which diverts the attention from what may please the senses; this study disturbs the pleasure which one would experience in the hearing of music; but of what consequence is it, if it suspends this pleasure only to render it more vivid? The study will, every day, become less painful, when we shall have formed the habit of it, and the time will come when the analysis will be made unconsciously, without disturbing our sensations, and with great addition to our musical enjoyment.—*Fetis.*

BROAD CULTURE.

307. Reproach is daily being brought upon the musical profession by the ignorance of those who are looked upon in their respective communities as fair specimens of the genus musician. Their whole attention is directed to the advancement of their technic; they are absorbed in their music study and say they have no time to read or study outside matters; their whole world is confined to the limited horizon of their technical endeavors.

Music is a most absorbing art, and when one becomes earnestly engaged in the pursuit of musical ability, both mental and manual, it is difficult to divide his thought and attention and give to other departments of culture the time and study which he feels are needed in his own professional work. But we must not close our eyes to the fact that the world is moving, moving rapidly, too, in this day, and the musician must move with it, or be

left among those who are behind the world in its course of progress.

It is not enough that the musician be learned in music alone. As John Stuart Mill says, we must know not only "everything of something" but also "something of everything;" that is, it is not sufficient for us to be musicians only, we must be men and women of general information, of liberal education,—in short, men and women of culture. —*W. F. Gates.*

MUSICAL BEAUTY.

308. In painting there may be said to be two general elements of the beautiful, that is, shape, represented by the drawing, and color, exactly reproduced from nature. In a certain general way, form is an expression of the intellect, color of the heart.

Sculpture is the most intellectual of the arts, because it is most restricted in its means and subjects, because it gives expression most directly in the one element of form. As soon as color enters in and form is expressed not directly but by artifice, as in perspective, life becomes more complex, and painting therefore, stands higher than sculpture.

Music is supposed to be purely the language of feeling. It is this more perfectly than any other art, but it is also an expression of the intellect. Beauty in music lies not alone in the agreeable union or pleasing succession of sweet tones, but also is largely couched in that symmetry of structure which we call rhythm and form. As soon

as notes begin to be commensurate, that is, related among themselves in proportion to some unit of rhythm measured off on a notched stick, so to say, the outline of rhythm emerges. So long, however, as there is no relative importance attached to special tones by accentuation, the form looms dimly as through the mist. When accent rises upon the music in all its fullness and variety, it is like the sun which dispels the fog and sets the whole great world to laughing and sparkling. As the sun controls the planets, so the law of rhythm and accent sets the notes in beautiful relations.—*Anon.*

THE LETTER AND THE SPIRIT IN ART.

To those who cannot distinguish between the letter and the spirit in matters relating to art, the following extracts may possibly help to enlighten:—

309. The artist never seeks to represent the positive truth, but the *idealized image* of the truth.—*Bulwer.*

310. That which exists in nature is a something purely individual and particular. Art, on the contrary, is essentially destined to manifest the general.—*Hegel.*

311. The worth of art appears most eminent in music, since it requires no material, no subject matter, whose effect must be deducted; it is wholly form and power, and it *raises and ennobles whatever it expresses.*—*Goethe.*

TALENT DEVELOPMENT.

312. Talent will be of great value in promoting the mental advancement of the art student. The best means

to develop talent in children is to bring them in contact with talented persons. No master can supply that which is to be effected by daily association with such persons; the sacred spirit of the muses hovers about such children; one cannot tell whether it comes out of them from within or whether they absorb it from without; and herein lies, doubtless, the great benefit which educated and cultured parents confer upon their children.

The stimulation and development of that magic power, the imagination, are intimately connected with the advancing maturity of the mind and the growing culture of the disposition. The enthusiasm for everything noble and beautiful rests on this basis—that flame which sustains the spiritual as well as the physical life, which raises beyond hundreds of cliffs against which cold calculation is dashed to pieces, and fills with a warmth which develops mighty forces undreamed of.—*Nina d'Aubigny.*

THE SYNTHETIC vs. THE ANALYTIC MIND.

313. The greatest practical adepts in any art are not, by any means, always the best teachers of it, not merely from lack of the necessary patience, but from want of the power of imparting knowledge. The hone, which, although it cannot cut, can sharpen the razor; the finger-post that shows the way which itself can never go, are emblems of the teacher. It is only by a fortunate coincidence that the capacity for teaching, which is an art *sui generis*, and practical excellence of execution, are found in the same individual. There seems to be a real

incompatibility between practical superiority and theoretical knowledge, or the power of communicating it. This arises from the radical difference between the synthetic or constructive and the analytical or critical type of mind. Thus, learned grammarians are, as a rule, inelegant writers, and profound physiologists are not seldom indifferent doctors. Poets are, by no means, the best judges of verse, whilst the Pegasus of critics is too often of the Rosinante breed.—*Mackenzie.*

CONCENTRATION OF EFFORT.

314. He who plays upon all instruments is generally a dabbler. 'Tis easier to know a little of many things than to know much of one thing. Confine yourself to few studies; aim at one mark, else you will not accomplish much in this life. Our years are too few, a lifetime is too short for him who attempts many things, who aims at many marks. Have one purpose and carry it out.—*Merz.*

315. Think more of your own progress than of the opinion of others.—*Mendelssohn.*

POETRY AND PIANISM.

316. The pianist should clasp hands with the composer whose music he interprets; he must hear the same wonderful revelations, and see the same beautiful visions; and the degree of perfection in which he can do these things will be limited by his conception of the emotional content of the composition.

Among the many essential qualifications of the musician, the grandest of all is a *poetic imagination;* it reveals to him many beautiful things that elude the casual observer. It is this faculty that enables the composer to catch the melodies and harmonies that are forever ringing and singing about his ears. It is this faculty that enables him to pass beyond the limits where we cannot go, and bring us the wonderful revelations of music that fall around us like a benediction. It is the same faculty that enables the poet to interpret the whisperings of the voices that "pursue him by day and haunt him by night," and the pianist must possess it, if he would hold converse with the composer.

The universally accepted opinion that musicians and poets are born and not made, may or may not be correct, but it is certainly wrong to assume that the faithful reading of poetical works will not assist the reader to a conception of, and create in him a love for, the beautiful. Poetry and music both appeal to our hearts, and both are necessary to a high sphere of existence. The reading of Dante, Shelley, Browning, Whittier and Longfellow *will* act like magic in developing a refined taste in the musician, whatever his instrument. It will take speedy revenge on frivolity and shallowness; and low ideals will "fold their tents and silently steal away." Poetry unites with music to lead men by pleasant paths to the deepest things of God.

The musician should also study the music and poetry of Nature, for there again the Infinite speaks to him in

a language that is sweeter than any spoken language.—*Lovejoy.*

BEAUTY.

317. Beauty is not a thing of chance, a momentary flash or inspiration, but must be wooed and won by tedious toil and by patient perseverance; the charm of a musical thought, as of a precious stone, depends not merely on its intrinsic worth, but, in almost equal degree, on the skill and fitness of its setting and surrounding: beautiful in itself, it gains new beauty by association and contrast with others. Not on the composer who heedlessly pours forth his wealth of melody in a turbulent torrent is our most fervent admiration, our deepest and tenderest love, bestowed; but on him who, in the crucible of criticism, subjects the precious ore to fiery test, renewed again and again, until at length it flows forth, a pure stream of thrice refined gold.—*Prentice.*

THREE DEFINITIONS OF THE TERM "CLASSICAL MUSIC."

318. Classical music may be defined as that in which the thoughts, beautiful in themselves, are also beautifully treated. But the term classical has two other meanings. It is employed to characterize compositions which, after considerable lapse of time, are universally accepted as standard works of art. It is also employed to characterize the period of form as distinguished from that of romance and feeling.—*Prentice.*

A COMPOSER'S INDIVIDUAL MERIT.

319. I hold that every composer has a merit of his own which is determined by the intrinsic value of his works. Neither eulogy nor criticism can affect it.—*C. P. E. Bach.*

MELODY OR HARMONY—WHICH IS PREFERABLE?

320. Of course melody! It is the principal element in music. The first music must have been melody. Melody is the beginning and end of music; but if it is all that, it is after all only the root and flower, while, so Visher says, "Harmony is the trunk and the branches which carry these flowers." If melody is like the precious stone, harmony is like the setting; less valuable, of course, but the very means of showing forth the brilliancy of the other. Or, while making comparisons, it might be said, that while the tones of the melody are like stones to be used in a building, the harmony is the cement—the mortar that will hold them together and make a solid building out of them. Again, melody may be termed the female principal in music. It is that which is charming, winning, lovely; while man is the representative of harmony—the principle of strength. A succession of tones is only perfect when it is sustained and combined with harmony. Melody without harmony lacks fullness, strength and solidity, while harmony without melody is devoid of life and warmth. Melody is definite in its character, harmony is indefinite. Harmony has been used independent of melody, but such is a rare occurrence.

The charges that are brought against Wagner are, that he is void of melody; that harmony predominates too much.

Rousseau was much opposed to harmony, pronouncing it a gothic and barbarous invention. It need scarcely be said that this is an unjust saying.

A melody, or a succession of melodies, without harmonies may be pleasing to the ear, and so may a succession of chords. The musically uneducated prefer melody to harmony. Hence they prefer a song without accompaniment to one with it. Hence they prefer a violin or a flute solo to a symphony. Their minds are unable to extricate themselves from the tone mass of a symphony; hence they say that there are so many tones that they cannot hear the melody. The more one advances in musical art, the more he enjoys harmony combined with melody. Yet it is a strange fact that, while the uneducated prefer melody, wild and barbarous nations have been found that were acquainted with harmony. Engel, in his work on National music, makes mention of such.

The Italians care more for melody; hence the softness, the immediate charm, the seductive powers of their music. For all it soon wearies, because it lacks the element of strength, and that strength is harmony.

German music wins but slowly because of its harmony. It is difficult to understand. Germans will, more or less, when together, sing in harmony. Italians sing in unison. A great writer thinks that therein he discovers the great individuality of Germans. Other writers insist that harmony is that which gives piquancy and power to melody;

that harmony produces those changes so charming in music, and that it is the element that gives variety, and, therefore, *it* is the principal part of music. But these writers must, in the end, confess that the foundation of a pretty piece of music is, after all, melody. Melody is the charmer that wins all.—*Merz.*

ORATORIO HEARING.

321. If one has the rare good fortune to listen to the grandest of all forms of vocal and instrumental music, the oratorio, the honor is great and the preparation should be thorough. First turn to Holy Writ, and read again the story which is now to be told by song and orchestra. If it is Mendelssohn's "Elijah," carefully read of the sacred prophet and have your wits about you, or the wonderfully dramatic music may serve you as the prophet himself was served, and carry you away as by a whirlwind. If it is Händel's "Messiah," read of the birth of the Saviour of the world. If it is Haydn's "Creation," read the book of Genesis or Milton, but do not look at Huxley or Tyndall. Request some friend to sing for you some of the solos: they will be enjoyed all the better when heard the second time, for it is impossible for even trained musicians to really understand the works of great masters on first hearing; how much less, then, can one who is not a musical student understand them, without making the slighest effort to do so? Vanity and ignorance are fully displayed when persons avow their dislike of music, of which they know nothing: knowledge is necessary to just criticism.—*Pease.*

BEETHOVEN'S MODIFICATIONS OF ACCEPTED CLASSICAL FORMS.

322. Neither Haydn nor Mozart seemed to have anything to say which could not be said while giving supreme place to classical symmetry of form, balance of nearly related keys and uniformity of plan in a whole series of works. What Beethoven had to say required greater freedom in the treatment of themes, greater variety in keys and frequency of abrupt modulation and not seldom departures from the traditional proportions of the principal and the subordinate groups. These modifications are no contribution to the completion of the classical form; that was already perfect,—that ideal had already been realized; they were departures from the classical in the direction of the romantic ideal.—*Fillmore.*

323. None of these alterations and additions to the usual forms were made by Beethoven for their own sake. They were made because he had something to say on his subject which the rules did not give him time and space to say, and which he could not leave unsaid. His work is a poem in which the thoughts and emotions are the first things and the forms of expression second and subordinate.—*Grove's Dictionary.*

ORIGIN OF THE ROMANTIC SCHOOL.

324. The Romantic school really began with Beethoven, and his example and character gave it its most powerful impulse, though there is, perhaps, not a word to be quoted

from him in direct advocacy of the new principle. It was left to the young men of the next generation [Schumann, Mendelssohn, Chopin, Liszt] to devote themselves with full consciousness of their own aims to the promotion of the principles which underlay his practice, to fight, the battle of "David against the Philistines," and to establish supremacy of the nobler aspirations of human nature, of the unrest of dissatisfaction with imperfection and wrong, of yearning and outreaching desire for better things, of agitated striving, of resistance, struggle and conquest as motives in art, as against simple child-like pleasure and pain, quiet repose and harmonious beauty.—*Fillmore.*

325. A truly inspired artist always plunges into his work with enthusiastic abandon.—*Wagner.*

THE UNCULTIVATED.

326. The person who is unacquainted with the best things among modern literary productions is looked upon as uncultivated. We should be at least as advanced as this in music.—*Schumann.*

CHILDREN'S MUSIC.

327. Do not give Beethoven to the children; strengthen them with Mozart, brimming with rich vitality. There are sometimes natures that seem to develop in opposition to the ordinary way, but there are natural laws which if opposed resemble the overturned torch, that consumes its bearer when it should have illumined his path.—*Schumann.*

MUSICAL ENJOYMENT NOT DIMINISHED BY KNOWLEDGE.

328. It is a great error to imagine that the sensibilities of the heart are blunted by a knowledge of musical science, or that our pleasures are diminished by a refinement in musical taste; the imagination, on the contrary, in its exalted flight on the pinions of wisdom, views art in a world of ethereal beauty.—*Ella.*

FANCY.—IMAGINATION.

329. With very few exceptions, indeed, in books and in conversation, the fancy and the imagination are taken to be either absolutely synonymous, or, at the utmost, as differing degrees of the same faculty. Fancy, therefore, will be a term for a light and airy kind of imagination; whilst imagination will be another word for an ardent and concentrated fancy. But certainly if there do exist two such different faculties in the mind, we ought, for the sake of perspicuity, to be careful in using the two words distinctly and appropriately. It is seldom that any man can be supposed to possess either of these faculties to the absolute exclusion of the other; yet it is, perhaps, not improper to characterize many of the eminent poets by that *one* which predominates in their works. Hence we may say that there is more of fancy in Sophocles, more of imagination in Æschylus; so, more of the first in Horace, more of the last in Lucretius; the same again of Ariosto as compared with Dante; and we may with great accuracy call Cowley a fanciful, and Milton an imaginative poet, whilst both

epithets must be given, where they are both most due, to our single Shakespeare alone. Be this distinction, however, sound or not, in point of metaphysical truth, I am persuaded the principle involved in it will be found, if borne in mind, a very useful rule for, or aid to, a discriminating criticism.—*Coleridge.*

330. Some musicians keep the strings of their harps in tune, but neglect to tune their souls to good morals.—*Diogenes.*

FIRST IMPRESSIONS.

331. First impressions in music are not easily effaced, and often prejudice the hearer against a fine performance, differing in *tempo* and style to that which his memory retains of the first hearing of a composition by an inferior player. I have observed that quick music, played by a pianist of a cold temperament, and then by another of an opposite nature, though taken at the *same pace*, produces an effect so different as to lead to the conclusion that one played faster than the other. This difference arises entirely from the absence or presence of that attribute which, as Fetis justly observes, distinguishes the mechanical and poetical organization of a player, viz.: rhythmical accent. —*Ella.*

INTELLIGENCE IN EXPRESSION.

332. Intelligence, not feeling, is the chief requirement in expression.—*Christiani.*

VIRTUOSITY.

333. True virtuosity gives us something more than mere flexibility and execution; a man may mirror his own nature in his playing.—*Schumann.*

THE TRANSFORMATION OF MUSIC.

334. Music developes and transforms itself with a rapidity of which no other art offers an example; and it often happens that even the best is only esteemed among contemporaries for the space of a decennium. The intolerance of young minds, thanklessly forgetful of this, and unregardful of the fact that they are merely building up a height of which they did not lay the foundation, is an experience that has been and will be made in every epoch of art.—*Schumann.*

THE DIVISION OF TALENTS.

335. Genius rules kingdoms, the smaller states of which are again divided by a higher hand among talents, that these may organize details which the former, in its thousand-fold activity, would be unable to perfect. As Hummel imitated the style of Mozart in detail, rendering it enjoyable to the virtuoso on one particular instrument, so Chopin led the spirit of Beethoven into the concert hall.—*Schumann.*

WAGNER'S TWO GIFTS.

336. To Wagner at birth the gods gave two gifts—a capacity to receive and to retain the most various and the most intense impressions, and, as he phrases it, "the ever

intensified spirit that ever seeks new things." It is the wonderful and apparently limitless capacities for emotional expression Beethoven has given to it, that has opened to Wagner vistas of dramatic possibilities such as the ancient world could never have conceived.—*Edward Dannreuther.*

GENIUS.

337. Genius is the power of revealing God to the human soul.—*Liszt.*

338. Genius is the most beautiful gift with which nature favors mankind from time to time; through it we are allowed to enjoy what is most sublime—self oblivion in a loftier life.—*Hiller.*

339. Genius should certainly never be oppressed by rule; the rule should only direct genius so far, that even genius may not entirely quit the path of order.—*Neefe.*

340. Genius does nothing without a reason. Every artist of genius breathes into his work an unexpressed idea which speaks to our feelings even before it can be defined.—*Liszt.*

341. True genius, so far from imitating the productions of others which command its admiration, is only impelled to new efforts by them.—*Weber.*

MELODY.—THEMATIC MUSIC.

342. Melody is a pleasing succession of musical sounds, rhythmically arranged. The character of melody depends mainly on its rhythmical arrangement and the tempo, as by the change of either rhythm or tempo, or both, the character may be so altered as to produce a different effect.

Melody is the golden thread, running through the maze of tones, by which the ear is guided and the heart reached. Without melody music may interest, but cannot charm; fortunately, music without melody is not conceivable. The simplest and most monotonous kind of music has melody, although its character may not be to the liking of every one. The noisiest and most complicated music has melody; but it may be so laden with external flourishes, or so obscured by internal changes, that few only can detect and follow the golden thread. Or, there may be more than one thread, as in polyphonous music; two, three, or four melodies so intermingled, that it becomes an effort, instead of a pleasure, to follow any of them. Then, again, the thread may be disjointed and cut into little bits, as in thematic work, where a subject is so twisted, imitated, and turned around that most people perceive neither head nor tail to the melody.

Simple melody in music is like the nude figure in painting. Both require the touch of a master and need a truer, purer conception, as well as execution, than if the melody were clothed in harmony or the figure in drapery Many a painter excels in depicting gorgeous draperies; or pianist in playing elaborate accompaniments—each so gorgeous, or so elaborate, that the subject itself seems to hold but a secondary rank. But few artists approach the perfection which is needed in unadorned form or simple tune. Only the true artist can hope to paint the nude in classic purity,—only the finished pianist can expect to play a plain melody with dynamic perfection.—*Christiani.*

MENDELSSOHN.

343. In this master we admire most his great talent for form, his power of appropriating all that is most piquant, his charmingly beautiful workmanships, his delicate sensitiveness, and his earnest, I might almost say—his impassioned equanimity.—*Heinrich Heine.*

MUSIC A NECESSITY.

344. To the true artist music should be a necessity and not merely an occupation; he should not manufacture music, he should live in it.—*Robert Franz.*

ARTISTIC TRAINING.

345. If our art is not to sink entirely to the level of trade, commerce, and fashion, the training for it must be complete, intelligent, and really artistic.—*Marx.*

TACT.

346. Tact (German, Takt) has been generalized as "a particular rhythm exclusively adapted to music," but would be better explained as "a specific rhythm within a definite tempo." Still more closely defined, tact is that prescribed portion of a musical rhythm within a definite tempo which serves as a standard of measurement for the whole movement. Türk says in reference to execution, "Tact-keeping is more important than velocity"; and Moscheles declares, "Tact is the soul of Music.—*Christiani.*

TACT-FREEDOM.—REPETITIONS.

347. Many, in fact, nearly every place or point in a composition which is susceptible of tact-freedom, can bear more

than one mode of employing *rallentandos* and *accelerandos*, without any one of these modes being absolutely faulty or inappropriate . . . When any musical idea, any group, or phrase, or passage, recurs in various places of a composition, then the performer is not only at liberty, but it should be his duty, to alter the mode of rendering at each repetition, in order to avoid monotony. But in deciding upon this variation, he has to consider what precedes and what follows, and then determine his mode of rendering accordingly.—*Czerny.*

THE LIFE OF MUSIC.

348. Melody is the very life blood of music—and it is above all necessary that its flow should continue and remain intact and unadulterated.—*Marx.*

THREE ELEMENTS IN MUSIC.

349. Three elements may be distinguished in music,—the emotional, the imaginative, and the fanciful.

The first is pre-eminently human, expressive of our relations to God and men; the second is descriptive, yet not of things,—*i. e.*, objects of nature and art,—but of the impression we receive from them; the last of the three is best characterized by the definition which Leigh Hunt gives of fancy: it is "the younger sister of imagination, without the other's weight of thought and feeling.—*Friedrich Niecks.*

AUTHORS, ARTISTS AND COMPOSERS ANTITHETICALLY ARRANGED.

350. Chopin may be said to be the Tennyson of music, Mozart the Raphael, Beethoven the Shakespeare and also the Michael Angelo, Liszt the Byron, and Schumann the Shelley of the musical world.—*Perry.*

351. In the works of Beethoven are to be found gigantic and sublime formulæ; those of Haydn contain a melodic sweetness mixed with artifices which are always agreeable; whilst Mozart showed his unequalled genius in everything; I can only compare them to Michael Angelo, Guido, and Raphael.—*Pacini.*

THE CONTENT OF BEETHOVEN'S AND OF SCHUBERT'S WORKS.

352. Beethoven climbed rugged mountain steeps, toiling painfully from rock to rock, with bleeding hands and lacerated knees, facing storm and hail, thunder and lightning, struggling indomitably against opposing powers of earth and air, his face turned ever upward to the heavenly beauty toward which he strove, whose beatific vision was at once his inspiration and his soul's peace. Schubert's imagination dwelt below in the luxuriant valley, full of flowers, of birds, and of sunshine, in the repose of heaven's own light and air, singing and making melody with the spontaneity and exstatic delight of a bird in a June meadow.—*Fillmore.*

ORIGINALITY IN ART.

353. An artist's originality is made in part out of the originality of his predecessors. It is thus that the chemist from known substances compounds hitherto unknown ones. Nevertheless the originality of an artist is of immense importance. And it is this individuality of an artist that stamps upon his work a character of its own. Is his temperament calm, his soul meditative and dreamy? Even so his music. Is he by nature feverish, nervous, excitable? You will find his character reproduced in his works. The circumstances of his life, too, are of importance. Works of art will have a different impress according as they are produced in quiet or in troubled times, in the bosom of peaceful and well-regulated social life, or in the throng of events which make life complicated and trying.—*Burbedette.*

354. Learn all there is to learn, and then choose your own path.—*Händel.*

TALENT—PIANISTIC TALENT.

355. Talent implies a peculiar aptitude for a special employment; hence pianistic talent implies a peculiar aptitude for that particular branch of musical art. Talent depends more on special training and untiring diligence than on intuitive force; for intuitive force is genius. Musical talent may and may not imply pianistic talent; but, taken separately, the former is of a higher order than the latter. A pianist may be a great specialist without

being much of a musician, but to be a truly great artist he should be an accomplished musician also. The peculiar aptitude which constitutes pianistic talent consists in the command of certain organs and faculties pertaining to music in general and to the pianoforte in particular, such as a musical ear, and memory, etc., but more especially in the gift of fine, delicate touch, which I may call inborn touch . . . Talent, being a gift, is not to be acquired by any effort of mind, nor can the greatest perseverance compensate for the want of it. At the same time, without going so far as Buffon, and asserting that "Patience is Genius," it may be conceded that perseverance will lead further than talent, if talent be indolent. Talent either exists, or it does not; it rarely slumbers, and if it does not manifest itself when appealed to, it will never awaken.—*Christiani.*

EMOTION.—TASTE.

356. In the term EMOTION I comprise all that warmth and feeling emanating from the soul which can neither be analyzed nor imparted; that divine spark, the "*feu sacre*" which is given to some elect natures only; that source of all artistic creation, "fantasy, imagination"; that sixth sense, "the power of conceiving and divining the beautiful," which is the exclusive gift of God to the artist. This power of conceiving and divining the beautiful may in truth be called the æsthetical sense. It involves the germs and instinct of several minor faculties, such as natural taste and instructive discrimination; these, however, like talent, to become perfected, depend on intellectual train-

ing. Then only does natural taste become cultured refinement, and instinctive discrimination become sound judgment.—*Christiani.*

TRUTH WITHOUT RESERVE.

357. A critic is justified in seeking and in pronouncing the truth without reserve; it is not his duty to consider whom he pleases or offends by his candor.—*Ambros.*

BEETHOVEN'S RANGE OF VISION.

358. Beethoven rose so far above his fellow men that he saw seas and countries, yes, suns and stars, which we cannot yet behold. The feelings and aspirations of generations were foreshadowed in his music, and it is in a great measure yet the "music of the future" to millions of intelligent beings. Like the eagle on the mountain top he saw the rising sun, while in the valley beneath all was yet darkness.—*Merz.*

THE GREATEST OF THE NATIONS.

359. The greatest Pelasgian is Homer, the greatest Hellen is Æschylus, the great Hebrew is Isaiah, the great Roman is Juvenal, the great Italian is Dante, the great Briton is Shakespeare, and the great German is Beethoven.—*Merz.*

PRESENT STATE OF MUSICAL CULTURE IN AMERICA.

360. While the state of musical culture to-day offers many elements which justify the hopes of all lovers of music; while everywhere we perceive much activity,

united in many cases to promising talent, yet music is, by many intelligent people, scarcely regarded as an art. Many persons of tolerably liberal views yet consider it merely as an accessory accomplishment, and would gladly banish it, if the prevailing superficial fashion (so much to be regretted) of knowing how to play, or how to sing, *a little*, were not too strong to be resisted. And many consider music as an unfit occupation for masculine minds.

None of the other arts is encumbered with so many prejudices as music. Though accessible to every human being, its right position in the family of arts is, in many cases, underrated; its philosophical and æsthetical meaning entirely overlooked or not understood at all. About none of the other arts has so much nonsense been written as about music. A person scarcely able to distinguish one tone or note from another, one air from another, will not hesitate to judge and condemn fine musical works in a most imperative manner; nay, I have seen criticisms, novels and sketches on musical subjects, written by persons who could not sing or play the simplest tune, and to whom theory was a *terra incognita.*—*Ritter.*

REMINISCENCES.

361. The works of all beginners teem with reminiscences; every composition reveals the model from which it is derived; and it is only much later that they learn to act independently, and to strive for the ideal.—*Weber.*

EXPRESSION AND IMITATION.

362. Properly speaking, the whole science of music is a storehouse hung round with materials of expression and imitation for the composer's use. It depends upon his taste, or rather his instinctive feelings, whether the object to which he devotes them lie within the legitimate province of music.

Of imitation first. Delusion in music, as in painting, is only the delight of the vulgar. We love the idea of the dance conveyed in a light tripping measure, or the suggestiveness of green fields and pastures in the plaintive pastoral tones of the oboe; but when a man expressly imitates the nightingale, we say with King Agesilaus: "We have heard the nightingale herself." This close power of imitation which music affords has been a dangerous rock for the musician. Haydn, in his finest works, did not steer clear of it. One feels that the servile imitations of the tiger's leaps, of the pattering hail, the rolling of the "awful thunders," are so many blots on his glorious "Creation." The verdure-clad fields, the purling of the "limpid brook," the mild light of the moon as she "glides through silent night," delight us not so much from the correctness of the musical image, for the same music would express other words, as from the intrinsic sweetness of the melody, the exquisite song with which Haydn always overflows.

All dramatic music must be full of imitation. Herein lies its greatest charm and its greatest snare. The notes

must tell the incident as well as the text, often instead of it. The composer must give us his definite thoughts; his skill lies in defining them over much and over little; it is his art to treat the subject so as to make it subservient to him, not he to it—making you forget even the thing imitated in the resources it has developed. What more beautiful instance of this than the Pastoral Symphony of Beethoven! Berlioz says: "This astonishing landscape seems to have been composed by Poussin, and drawn by Michael Angelo." He first sets out to paint the calm of the country life, of the gentle habits of the shepherds. In the midst of pastoral scenes, the herdsmen are moving about, and their pipes are heard far and near; ravishing phrases caress you deliciously like the perfumed breezes of morning; swarms of twittering birds pass over, and from time to time the atmosphere seems charged with vapors; great clouds hide the sun, and then suddenly dispersing, let fall perpendicularly on fields and woods torrents of dazzling light. Further on is a "scene by a brook," he calls "Contemplation." The author seems to have created the admirable *adagio* as he lay on the grass, his eyes fixed on the sky, fascinated by thousands of soft reflections of light and sound, and listening to the little white sparkling ripples of the "brook that babbles by." And then the poet brings us into the midst of a "merry meeting of the peasants." In this he introduces an effect of excellent grotesqueness —a bagpipe sounds a gay refrain, accompanied by a bassoon, which can only play two notes, F and C. Every

time the oboe intones its bagpipe melody, simple and gay, like a young girl out for a Sunday holiday, the old bassoon (possibly some good old German peasant mounted on a tub, with a dilapidated old instrument,) comes and blows his two notes. Then comes the dance, and suddenly a distant peal of thunder spreads terror in the midst of the rustic ball, and puts them all to flight. "Thunder-storm." One must hear this prodigious movement to conceive to what degree of truth and sublimity imitative music can attain in the hands of a man like Beethoven. Listen to those squalls of wind, charged with rain—those dull mutterings of the basses—the piercing whistling of the piccolo flutes, which announce a terrible tempest on the point of breaking forth! The hurricane approaches—an immense chromatic passage, starting from the heights of the instrumentation, comes sweeping down like a tornado to the lowest depth of the orchestra, catches hold of the basses, drags them along with it, and mounts again, shaking like a whirlwind which overturns everything in its way! Then the trombones burst forth in furious blaze—the thunder of drums redoubles in violence —it is no more the rain, the wind—it is a frightful upheaval, an universal deluge! Many people, while listening to this storm, hardly know if the emotion they feel is pleasure or pain. The Symphony finishes with the "thanksgiving of the peasants for the return of fair weather." All nature becomes smiling again, the herdsmen recall their scattered flock, and answer each other on the mountain; the torrents flow off by degrees, and calm

is restored, and with it revive the rural songs whose sweet melody rests the soul shaken and terrified by the magnificent horror of the preceding picture. So superbly does this grand tone-poem define descriptive music, that it seems like "Thompson's Seasons" set to music; the storm is the grandest and most fearful of all storms—fearfully realistic; when the thunder is heard retreating in the distance, the timid sounds of inquiry rise up from leaf and flower; the birds answer, and steps emerge, and in a moment "'tis beauty all, and grateful song around!"

At the same time, we own that it is not from any walk of imitative music, however enchanting, that the highest musical pleasure can be derived, for beautiful as are these pictures, and full of imagery to eye and ear, they smack of a certain mechanical contrivance. The domain of true music lies rather in that indefinable province of Expression, in which the composer has to draw solely upon his own intense sympathies for the outward likeness of a thing which is felt and judged of only in the innermost depths of every heart. An example of this may be found in the simple, soothing power of the first four bars of the first song in the "Messiah," which descend like heavenly dew upon the heart, telling us that those divine words, "Comfort ye," are at hand. Indeed, it is not possible to conceive that any religious composition should exceed those of Händel in true sublimity of expression. There is something which tells us that a majesty of music surpassing his is not to be heard in the flesh. We feel that the sculptured grandeur of his Recitative fulfils our

highest conception of divine utterance; that there is that in some of his choruses which is almost too mighty for the weakness of man to express; as if those stupendous words in the Hallelujah Chorus, "*the Lord God Omnipotent reigneth*," could hardly be done justice to save by the lips of angels and archangels; and yet, though the power of such passages might be magnified by heaven's millions, their beauty could hardly be exalted.

Mozart brings no such overpowering sensations. His music man can sing and listen to, and none but man. It is the very voice of humanity—poor, prayerful, supplicating humanity, with folded hands and uplifted eyes; "*Dona eis requiem*"—the words have not more intensity of prayer than the music. The distinction between Mozart and Händel is that given in Dryden's ode—the one raises a mortal up to Heaven, the other brings an angel down.—*Wysham.*

THREE MOTIVES IN ART LIFE.

363. There are three motives that move men in art labors, viz., Love for money, love for fame, and love for truth. The man who labors only for money is selfish; he who sacrifices all for fame is foolish; he who lives for the truth is the true disciple. He may not become rich, he may not gather fame, but he is an honest man, and the consciousness of this fact is worth more than money or fame.—*Merz.*

THOUGHT versus EMOTION.

364. The concentration and arranging power of thought acts on the emotions as filtration acts on turbid liquids, clarifying and purifying them. And what the emotions lose in intensity by this process, they gain in clearness and homogeneity; whereas, without the association of thought, emotions would either pass away unexpressed, or remain vague and complex, unable to find expression. "The human mind cannot with impunity surrender itself to the constant domination of any class of emotions, even of the calmest and purest kind. The perpetuity of a single emotion is insanity." If this assertion of Taylor is correct, purely emotional music, if such were possible, would then be the work of a madman, and, of course, of no value. Hence, purely emotional music is not to be thought of.

But there is such a thing as purely intellectual music; for instance, strictly constructed canons and fugues, which are essentially scientific works, void of fantasy and spontaneity, more the product of calculation than of inspiration, and frequently written with a total absence of emotion. This kind of music, though appealing to the mind only, is yet of great significance in musical art, not merely as historical form (still accessorily employed in masses, oratorios, etc.), but as instructive form indispensable to scholarly training.

It is evident that the art object of music is to appeal to the heart, as well as to the mind, to portray emotions clothed in musical thought, and to express musical

thoughts conceived by the emotions. Therefore, in order to be a cosmopolitan language, music must express both emotion and thought. Hence, emotion and thought are intrinsically the motors of musical expression.—*Christiani.*

365. The master works of the past should be the standard of the works of the present.—*Franz.*

HELLER—HIS COMPOSITIONS.

366. Stephen Heller is naturally contemplative. A lover of solitude, he avoids the vulgarity as well of the drawing room as of the street. He lives among his own thoughts, with the poets his every-day companions. He works at his own time and as fancy takes him. His contemplations are not always sad, as one might fancy from his appearance and conversation. Nothing better proves the variety of his impressions, than the varied character of his compositions. He renders with equal success the dash of the Scherzo, of the Chase, or of the Waltz, the sweet calm of the Pastorale, the elegant involutions of the Arabesque, the wantonness of the Tarantella; fiery passion side by side with serene tenderness; the freshness of morning with the evening repose. His free fancy is at home in them all.—*Fétis.*

CLASSICAL ELEMENTS IN EXECUTION.

367. Perfection of form, steady, calm completeness, plasticity of expression—such are the classical elements in the art of execution. All technical mastery is a mere means for expression of truth, that is, of something very

different from mere brilliant virtuosity. Intellectual penetration for the details of a whole constitutes the genius of execution. But genius requires high intelligence as much as it requires stern artistic training. "Every one who thinks genius can be without understanding," says Jean Paul, "thinks without understanding himself."—*M. Schütz.*

ONE-SIDED MUSICIANS.

368. While we possess many technical and æsthetical works on architecture, sculpture, painting and poetry, within the comprehension of the general public, music has, as yet, to struggle in order to find its due and true place. That which, in a great measure, accounts for this state of things, is the one-sided education of our musicians themselves, in general, at least. Their whole attention is directed, in most instances, toward the technical side of musical art. Their appreciation of the history, of the philosophy of their art, is a dark, indistinct understanding and presentiment; and many of the false theories about music are due, to a great extent, to their want of a more general knowledge and logical power. Thus, the æsthetical side of music is entirely in the hands of philosophers and speculative authors, who have not, unfortunately, the necessary technical musical education, and whose theories, therefore, are built on sand. Or else it rests in the hands of amateur authors, who write about the art as their fancies lead them. Of course, there are everywhere honorable exceptions.—*Ritter.*

THE MISUSE OF MUSIC.

369. I despise all superficial, frivolous music, and never occupy myself with it. The object of music is to strengthen and ennoble the soul. If it does else save honor God and illustrate the thoughts and feelings of great men, it entirely misses its aim. But what shall I say of those men who, gifted with the divine power of creating music, misuse their power in a contemptible manner? There are such men, however, on whose ingratitude it is impossible to look without indignation. And their works alone are those that deserve the epithets, enervating, demoralizing. But, should any one pretend to say that *all music* is a frivolous luxury, he may rest assured that the frivolity, and other defects besides, are to be looked for *in his own breast* and not in the nature of music.—*Morales.* [About 1510.]

THE STUDY OF FORM DEVELOPMENT.

370. How important it is for the understanding of our modern art culture (if a sound and reliable judgment is to be gained), to possess a fair knowledge of the growth and development of musical forms. Besides the instruction this study affords, what a source of intellectual and artistic enjoyment it presents. We, at the same time, follow and observe the different changes of forms which the human mind creates in order to express its feelings and emotions as influenced by the current thoughts of particular times. Music is a great and in many respects a reliable guide in the study of human progress and

development. No art is more closely connected with the inner life of man than music, whose magic power steps in at precisely the point where the positive expression of language fails. The very essence of man's existence, it participates in its struggles, triumphs, reverses, and necessarily in its forms and expressions resembles those different phases.—*Ritter.*

ÆSTHETICS DEFINED.

371. It is well known that the æsthetics of any special art rest on the theoretical and historical development of that art. Æsthetics are, so to speak, the summing up, the quintessence, of all the artistic results gained by the philosophical researches in the different branches and forms of this or that peculiar art, or of all the arts taken in a collective manner.—*Ritter.*

PREPARATION PRECEDES PRODUCTION.

372. The happiest genius will hardly succeed, by nature and instinct alone, in rising to the sublime. Art is art; he who has not thought it out has no right to call himself an artist. Here all groping in the dark is vain; before a man can produce anything great, he must understand the means by which he is to produce it.—*Goethe.*

ARTISTIC MUSIC.—NATIONAL MUSIC.

373. Musical art recognizes two kinds of music,—artistic music, the production of the artist, and national music, the production of the people. If we liken music

to flowers, the former would be the cultivated, and the latter the wild, flowers. A third kind of music, appropriately called "trash," provided by publishers, and consumed by that portion of the public which, not unlike certain long-eared animals, prefers thistles to roses, is not recognized, and might be likened to the weeds which it ought to be the duty of every artist to uproot. Artistic music accepts and amalgamates in itself the contributions and productions of every country, and therefore, having neither geographical boundaries nor any particular nationality, is universal, cosmopolitan.

National music, however, being the music of the people, associated with their traditions, habits, and peculiarities, is local, characteristic of a peculiar race, and more a thing of the past than of the present. It does not matter to what nationality a musician belongs, if he only has passed through the same studies of the great masters and is working with the same object as all, to attain the highest perfection in and for his art. He is then entitled to be a member of the universal brotherhood of musical artists. But if an artist (here, more particularly, a composer) retains the characteristics of his nationality beyond a certain degree, he cannot avoid—unless he has rare originality and genius—remaining one-sided, according to the catholicity of musical art. Therefore, a creative musician must, to a certain extent, renounce or lose his nationality, and have no exclusive predilection for one style of compositions. But the intuitive power of genius is always an exception to every rule. With Chopin for

instance this one-sidedness was his greatest charm. His unquestioned genius was always original; his creations although limited to the pianoforte, and bearing the stamp more of a particular than of a cosmopolitan character, marked, nevertheless, a new era in pianoforte playing, and had a powerful influence on the progress of music in general.—*Christiani.*

CHOPIN.

374. Chopin did not make his appearance accompanied by an orchestral army, as great genius is accustomed to do; he only possessed a small cohort, but every soul belongs to him to the last hero. He is the pupil of the first masters—Beethoven, Schubert, Field. The first formed his mind in boldness, the second his heart in tenderness, the third his hand to its flexibility.

Chopin has contributed to the general improvement of art the idea that progress in it can only be attained through the formation of an intellectual aristocracy among artists. This would not merely demand a complete knowledge of mechanism, but would also require, as indispensable in its members, the possession of all the qualities they might acquire from others, as well as active sympathy, and a lively faculty of comprehension and restoration. Such a union of productivity and reproductivity would certainly hasten the epoch of general musical cultivation.

He considers different subjects, but his views in considering them are always the same.

Were a genius like Mozart to arise in our day, he would rather write Chopin concertos than Mozartean ones.

In every piece we find in his own refined hand, written in pearls, "This is by Frederic Chopin;" we recognize him even in his pauses and by his impetuous respiration. He is the boldest, the proudest poet soul of to-day. [Written during Chopin's lifetime.]—*Schumann.*

375. Gentle, sensitive, and very lovely, he united the charm of adolescence with the suavity of a more mature age; through the want of muscular development he retained a peculiar beauty, an exceptional physiognomy, which if we may venture so to speak, belonged to neither age nor sex. It was more like the ideal creations with which the poetry of the Middle Ages adorned the Christian temples. The delicacy of his constitution rendered him interesting in the eyes of women. The full yet grateful cultivation of his mind, the sweet and captivating originality of his conversation, gained for him the attention of the most enlightened men, while those less highly cultivated liked him for the exquisite courtesy of his manners.—*George Sand.*

THE ROAD TO PERFECTION.

376. The road to perfection, to mastership, lies in the direction of constant application. As continual rubbing will make the hardest steel smooth, so will faithfulness in practice overcome any technical difficulty.—*Merz.*

COMPOSITION NOT MECHANICAL.

377. People err when they suppose that composers prepare pens and papers with the deliberate pre-determination of sketching, painting, expressing this or that. Yet we must not estimate too lightly the outward influences and impressions. Involuntarily an idea sometimes develops itself simultaneously with the musical fancy; the eye is awake as well as the ear, and this ever busy organ sometimes holds fast to certain outlines amid all the sounds and tones, which, keeping pace with the music, form and condense into clear shapes. The more elements congenially related to music which the thought or picture created in tones contains within it, the more poetic and plastic will be the expression of the composition; and in proportion to the imaginativeness and keenness of the musician in receiving these impressions will be the elevating and touching power of his work.—*Schumann.*

378. He who praises stands equal to the thing praised. —*Goethe.*

IDEAL MUSIC.

379. When it becomes possible to render the tyranny of measure in music wholly imperceptible and invisible, so that this art is made apparently free,—when it attains self-consciousness, then it will possess the complete power of embodying lofty ideas, and become from that moment the first of the fine arts.—*Carl Wagner.*

MISPLACED BEAUTY.

380. The greatest beauties of melody and harmony become faults and imperfections, when they are not in their proper place.—*Gluck.*

PHRASING.—INTERPRETATION.

381. The proper performance of a piece of music may be regarded as comprising three stages, or degrees of attainment. The *first* is that in which the piece is correctly played *as to its mechanical execution.* All the tones are produced by the proper fingers and muscles. The *second* is that in which, besides this correct mechanical performance, the *individual ideas in the piece* are clearly expressed. These individual ideas are of various sorts. There is almost always a melody, and generally an accompaniment to it, which consists of chords, either played as such or broken into arpeggios. Then the melody itself consists of successive periods or sentences, some of which are likely to have modifying clauses. The *third* stage of excellence is that in which, not only are the individual ideas clearly expressed, but they are so distinguished from each other by means of different degrees of force and other varieties of expression, that the principal idea of the piece is brought out into its proper prominence, and the less important ones are proportionately subordinated.

These latter two stages belong to the artistic execution of the piece. When the individual ideas of a piece are clearly expressed, the piece is *well phrased.* When they are so expressed as to give them their proper relative

importance, and in the style and spirit that the author intended, the piece is said to be *interpreted.*

Phrasing, then, is the expression of the individual ideas which a piece contains. It involves three things: joining tones into coherence (by means of legato), separating clauses and sentences (by means of staccato), and shaping the phrases (by means of varying force) in such a way that each receives its proper effect. In order to be phrased well the piece must have been correctly analyzed, and the necessary technic of touch must have been acquired. —*Mathews.*

MUSICAL INTERVALS.

382. An interesting investigation might be made of the various musical accents which answer to different conditions of feeling. To ascertain this correctly would require a long and minute course of experiments. It is curious to observe, however, that Gluck, Mozart, Berlioz, Meyerbeer and Wagner, when they have the same situation to depict, whether in recitative or melody, use the same musical intonations. It thus appears that the major third is generally employed in interrogations and appeals, and that the appellative character of that interval becomes more marked and impressive in the fourth descending, while fourth ascending denotes affirmation, decision, and command. The minor and major fifths express the feelings from prayer to violent desire and menace. The sixth is the interval of passion; it is the symbol of a very accentuated emotion, and is inevitably met where love is

declined. A semitone higher conveys the idea of something painful, which is resolved into a real expression of grief in the cry of the seventh, the symbol of an excess of suffering. There are, in effect, no two ways of saying the same thing in music, and it is only in the way the phrase is introduced and sustained by the harmony that authors vary. We are speaking, of course, only of those passages of the songs in which the emotions are exploded, for it is in these only that the author, not caring to expend his force over the whole phrase, aims to bring out his full meaning. From these comparisons of emotions and intonations we are able to discover the physiological reason of the correspondence between the note and expression. The smaller intervals are congenial with indifference, monotony, doubt, melancholy and sadness; the group of moderate intervals affirms occupation, pleasure and desire, which grows more ardent as we approach the extreme intervals, and in these we look for the most intense feeling. Melancholy sentiments involving diminished vitality, we might naturally conceive them to be expressed musically by diminished intervals, the compass of which requires little effort; while earnest desires, strong passions and pleasant and happy feelings, being accompaniments of a more active vitality, provoke more vigorous expressions; and these expressions, by giving an outlet to the excess of vitality, furnish one of the best means for calming violent passions.—*Anon.*

DISCORDS.

383. A perfect work could not exist without the use of discords; for these appear not only as a welcome relief, but as an actual necessity, to bring out the concord in full power, and rightly to display its importance. The experienced artist can thus with truth say that the discordant material under his hand becomes the chief ingredient of the beautiful.—*Pauer.*

SCHUBERT AND CHOPIN.

384. Schubert, the prince of lyrists—Chopin, the most romantic of pianoforte writers; Schubert, rich with an inexhaustible fancy—Chopin perfect with an exquisite finish; each reaching a supreme excellence in his own department, while one narrowly escaped being greatest in all; both occupied intensely with their own meditations, and admitting into them but little of the outside world; both too indifferent to the public taste to become immediately popular, but too remarkable to remain long unknown; both exhibiting in their lives and in their music striking resemblances and still more forcible contrasts; both now so widely admired and beloved, so advanced and novel, that though they have been in their graves, Schubert since 1828, and Chopin since 1849, yet to us they seem to have died but yesterday. These men, partners in the common sufferings of genius, and together crowned with immortality in death, may well claim from us again and again the tribute of memory to their lives and of homage to their inspiration.—*Haweis.*

THE THREE QUALITIES OF COMPOSITION.

385. Works belonging to the highest order of genius depend upon the rare combination of three distinct qualities—(1) Invention, (2) Expression, (3) Concentration. Speaking generally we may say that Beethoven and Mozart possessed all three; Mendelssohn the second and third in the highest degree; Schumann the first and third; Schubert the first and second.—*Haweis.*

VOCAL MUSIC APPEALS TO OUR SYMPATHIES.

386. It is vocal music that will ever retain the foremost place in the heart of man, not so much because, being clothed in words, it realizes inexpressible feelings, but because the spheres of sound are opened to us by the human voice, by that organ which, being a part of ourselves, appeals most directly to our sympathies.—*Hiller.*

ACCELERANDO AND RITARDANDO.

387. Ascending is striving, physically as well as morally. It is raising one's self to a superior elevation, against the tendency of our being. The more the ascent is steep, bristling with obstacles and asperities, the more force is required, the more rapidly our pulses beat, the greater becomes our animation; but also the sooner we are exhausted. Once the summit being attained, we experience a certain well-being; we breathe with ease—the victory makes us happy. This comparison furnishes us with a simple and rational explanation of the inclination which musicians have of hastening at the commencement of

ascending phrases, and retarding toward the end. Descending, on the other hand, is reaching an inferior degree, physically as well as morally. It is following one's natural bent. And the impetus is in proportion to the length and uniformity of the descent. From this arises, with the musician, the inclination to accelerate, and the necessity to retard on uniformly descending passages. If, in this kind of passages, the executant, following the impulse of acceleration, does not hold back the movement, he runs the risk of being precipitated with headlong velocity.

When, however, descending groups of similar contexture occur at the end of a piece, the danger of following one's natural impulse disappears; the impetuosity loses itself, so to say, in space, without impairing the rhythm or the movement. The movement, or, rather, the gait of execution is then similar to the march of a foot traveler. As the traveler regulates his step according to the ground he passes over, so should the executant modify his movements, to conform to the structure of the composition. But, however even or uneven the surface may be which the traveler passes over, if his course is long, fatigue will come and paralyze his march; and his step will become re-animated only at the appearance of the desired end, which excites all his strength, all his energies.—*Lussy.*

NEGATIVE ACCENTS.

388. Those accents falling on the weak parts of a measure are given negatively to grammatical rule for the purpose of bringing variety into rhythmic motion. They have

the same effect in rhythm that dissonances have in harmony; in fact, they constitute the *dissonances of rhythm*, as positive grammatical accents constitute the consonances of rhythm. Æsthetically, this kind of accentuation is quite logical. Uninterrupted harmony would soon become as fatiguing as constant sunshine. A cloud, a storm, a dissonance—in fact, any kind of diversion—is generally a welcome change, a relief. Harmony, after discord, is a new pleasure; sunshine, after rain, gives fresh enjoyment. And so with rhythm. A break in the rhythmic form gives more real animation to a movement and stronger evidence of artistic spirit than strict observance of uniformity or of positive rules could possibly do. Contrast, not uniformity, is a condition of every work of art. The petty artist, the mere scholar, will keep within the boundary of traditional rules; the great artist, the creator, the genius, will go beyond them.—*Christiani.*

CHOPIN'S AND SCHUMANN'S ACCENTS.

389. Many of Chopin's accents bear the stamp of, and arise out of, his nationality; while Schumann's accents are characteristic only in being whimsical, syncopic, negative, but have nothing national in them.—*Christiani.*

RELATION OF MUSIC TO POETRY.

390. I examined the relations of music to poetry, and came to the conclusion that the extreme limits of one mark the exact point at which the sphere of the other begins, and that it is, therefore, a close union of both which

affords us the means of expressing, with the utmost truth and clearness, what separately and individually they cannot express.—*Wagner.*

SENILE PRODUCTIVITY.

391. Although several of the world's greatest composers have been youthful prodigies, and while many in the early years of their lives have brought forth their greatest compositions, yet several of them did not produce their best works until they had attained an age exceeding that generally allotted to musicians. Gluck composed his "Iphigenia in Tauris" at the age of sixty-five; Haydn composed the "Creation" in his sixty-ninth year, and the "Seasons" in his seventy-second year. Händel was fifty-six years old when he wrote the "Messiah," and sixty-one when he wrote "Judas Maccabæus."—*Engel.*

EDUCATION.

392. A systematic education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his musical studies. Nay, his moral training is even of higher importance, since one *may* be a good musician, but *must* be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike to the latter. As regards his mental education, it is more important for him to know *how* to think than *what* to think. A clear dis-

cernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly, than to know a great deal confusedly. There can be no doubt that a classical education is of great advantage to the musician, not only on account of the refining influence which a familiarity with classical literature exercises upon the artistic mind, but also on account of the languages. * * * * Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect other studies.—*Engel.*

IMPROVISATION.

393. Improvisation is the gymnastic ground of fancy; it is the arena, in which all her qualities—geniality of invention, cleverness in handling the rule, and the meditative spirit of form may produce themselves in all possible gradations. Added to it the brilliancy of technical excellence may shine in all its splendor. Improvisation is the mimic play of the soul; it is free speech in tones, indemnifying us for all that may be wanting in perfect artistic value, by its spontaneous and, therefore, irresistible, charm.—*Theodor Kullak.*

MUSICAL SCIENCE.

394. Every one who knows anything of music must realize that there are certain natural yet mysterious principles which underlie the mere practical art. These theoretical principles must some day be formed into a

complete musical science. The importance of understanding this science is not fully realized; yet no one could write a poem, or even a letter without being educated; and it is just as necessary for a musician to be educated in the science of music. It is necessary not only to the composer and the professor, but to the performer, the singer, the critic. With a correct knowledge of music we are enabled to paint the views of the imagination, and to portray the emotions of both mind and heart in a language even more expressive than that of the poet.

But in order to properly express our thoughts and emotions, or understand those of others, we must first acquire a knowledge of the rules which govern and the principles which constitute the art of music. It is not sufficient to know merely the rules, we must know whence they are derived, what is their nature, how and where they are to be applied. Yet, to the present day, they remain unqualified and unexplained. From the effects and results of the innate art a deductive science has been discovered and a theory of composition promulgated. In examining this theory let us not forget its only origin. It must be traced to the cause, which is composition; and the application must be made practical. Musical science is a modern discovery; and it is very natural that some time should be required to determine and perfect it. It must wait on the inductive art; and so long as musical effects remain inexhaustible, just so long must theory play a secondary part.—*Goodrich.*

395. Faith in his subject is an indispensable requisite in the work of an artist.—*Mendelssohn.*

THE INFLUENCES OF HIS NATIONALITY UPON THE ARTIST.

396. In judging of poets and plastic artists the fact has probably never been lost sight of that the manner in which they take cognizance of the events and forms of the world is, in the main, determined by the particular nature of the nation to which they belong. The language in which a poet writes will color the perceptions he puts forth, and the peculiarities of his country and its people will assuredly, in no less degree, modify a plastic artist's form and color. But neither by speech nor by any visible shape of his land and his people is a musician connected with the one or the other. It has therefore been assumed that the language of tones belongs equally to all men and that melody is the absolute language in which a musician addresses every heart. Upon closer examination, however, it appears obvious that one may well speak of German music as distinct from Italian; and one may point to the peculiar singing gift of the Italians as a physiological and national trait that has determined the development of their music, much as the partial absence of such a special gift has impelled the Germans towards their own musical domain.

But as this distinction does not in the least touch the essentials of musical language,—as every melody, be it of Italian or German origin, is equally intelligible,—it is

impossible to take this point, which, after all, is merely an external one, as though it could exert a determining influence upon a musician similar to the influence language exerts upon a poet, or the physiognomical condition of his country upon a plastic artist; for in the latter cases also, we may consider such external distinctions as natural advantages or the reverse, without attaching any value to them as regards the intellectual weight of an artistic organism.—*R. Wagner.*

CRITICISM AN EXPRESSION OF PREFERENCE.

397. Musical criticism, and criticism generally, is, with rare exceptions, no more than the expression of a liking or disliking, which has its origin in temperament, habit, and education.—*Niecks.*

SCHOPENHAUER'S MUSICAL PHILOSOPHY.

398. Schopenhauer was the first to perceive and point out with philosophical clearness the proper position of music with reference to the other fine arts, inasmuch as he awards to music a nature entirely different from that of poetic and plastic art. He starts from the surprise we all feel that music speaks a language immediately intelligible to each of us without the mediation of intellectual conceptions, in which respect it differs entirely from poetry, the sole materials of which are concepts serving to transmit the *idea.* According to the philosopher's lucid and convincing definition, the Ideas of the world and its essential phenomena are, in a Platonic sense, the *object* of the

fine arts in general, while the poet brings these ideas home to our consciousness by the use of rational concepts in a manner peculiar to his art. Schopenhauer believes it imperative to recognize in *music itself an Idea of the world,* since whosoever could completely elucidate music, or rather translate it into rational concepts, would at the same time have produced a philosophy explaining the world.

Schopenhauer puts forth this hypothetical elucidation as a paradox, seeing that music cannot, properly speaking, be explained by concepts at all. Yet, on the other hand, he furnishes the sole sufficient material for a more extended illustration of the correctness of his profound view; to which, probably he did not apply himself more closely, as he, a layman, was not sufficiently master of, and familiar with, the art; and, moreover, as he could not refer his knowledge of it definitely enough to an understanding of the works of that musician who first revealed to the world the deepest mysteries of music; for it is impossible to estimate Beethoven exhaustively as long as Schopenhauer's profound paradox is not correctly explained and solved.—*Wagner.*

SOUL STATES IN COMPOSITION.

399. Music takes a position different from arts like painting and sculpture, for these embody ideas conceived by the artist through the medium of phenomena, the ideal value of which he shows, but only by the reproduction of their actual appearance. Even in poetry the realities of life and the visible wonders of the world, with their

symbolic meaning, form an essential ingredient. Music, on the contrary, does not want, or even allow of, a realistic conception. There is no sound in nature fit to serve the musician as a model, or to supply him with more than an occasional suggestion for his sublime purpose. He approaches the original sources of existence more closely than all other artists—nay, even than Nature herself.

In this sense the musical composer is the only creative artist. While the painter or sculptor must borrow the raiment for his idea from the human form or the landscape, the musician is alone with his inspiration. He listens to the voice of the spirit of the world, or, which is the same, of his own spirit speaking to him as in a dream; for it is only in dreams, when the soul is not disturbed by the impression of the senses, that such a state of absorption is attainable, and Vogel's saying of Schubert that he composed in a state of clairvoyance, may be applied to all creative musicians.—*Hueffer.*

ORGAN MUSIC.

400. The sound of the organ expresses colossal outlines and meanings which belong to religion. It is the polyphonic, the rock-like firmness—elevated by absence of expression—which renders it a symbol of faith.—*A. Kullak.*

THE DEVELOPMENT OF MODERN MUSIC DUE TO THREE INFLUENCES.

401. Modern music owes its development to the coworking of three influences. The first of these is the

better comprehension of the nature of music itself; the true relations of tonality, harmonic progressions, melody, and form to each other; and the logical methods of handling musical ideas merely as music, and aside from a definitely chosen emotional content seeking expression through them. The second operative force is the general progress in art conception, and especially the overmastering desire of the Romantic for a natural and valid means of expressing *feeling*, merely as such, and uncolored with conscious thought. The third of these forces is the influence of poetry upon music, and especially of the desire to express, by means of music, ideas not properly belonging to it, but suggested to it by poetry.

These three have operated simultaneously throughout the history of music. Yet it may be truly said that the first of them came soonest to expression, and this very naturally. For, in the earliest times, when the development of music began, its relation to the other arts was not understood; indeed, the meaning of art in general has only lately begun to be fathomed. So the musician worked by himself as a musician seeking to comprehend the mysteries of this new form of art, and to reproduce his thoughts in it. Outside influences were not wanting here, particularly that of the church.

The influence of the second of these operative forces has been silent and unconscious, as, indeed, inspiration generally is. There has never been an authoritative declaration of the meaning of art, least of all by artists. Each man has builded, moulded, painted, sung, or prophe-

sied as the inner force impelled him. His life has gone into his works. When death overtook him, he dropped his workman's tools, and sank unconscious into the bosom of mother earth. Sometimes his very friends have not taken the trouble to count and reckon up his effects, and only the tardy justice of posterity has been able to gather up the precious tokens and place them in the pantheon of art. So was it with Bach and Schubert; and so almost with Schumann and Berlioz.

In the union of poetry and music both sides have to make important concessions. These are of so serious and so vital a character, that, speaking in a broad sense, we might say that both poetry and music must needs sacrifice their most eminent qualities, as poetry and music respectively, in order to successfully unite themselves in the complex utterance of song. The distinctive excellencies of poetry are its sense pictures, and its power of awakening emotion by contrasts and collisions of persons, respectively living and acting out the opposing principles between which the collision takes place. The highest poetry, while always in sense forms, is peculiarly and preëminently intensified by thought.

The first and perhaps chief difficulty poetry has to contend with in uniting with music, is the long time consumed by musical utterance, a time from two to six times greater than speech. On the other hand music has much to lose in a direct union with poetry. She also must part with her coherence in long forms.—*Mathews.*

SOUND.

402. There is nothing in nature that arouses our attention, or impresses our feelings more quickly than a sound; whether it be the tone of sorrow the note of joy, the voices of a multitude, the roar of the winds or the waters, or the soft inflections of the breeze, we are equally awakened to that sense of terror, pleasure, or pain which sounds create within us.—*Gardiner.*

MUSICAL IDEAS.—MUSICAL THOUGHT.

403. A musical idea is any succession or combination of musical sounds, the separate components of which have a definite intelligible relation to one another. The development, arrangement, and combination of these motives so as to evolve from them complex wholes satisfactory to the intellect, constitutes *musical thought.* The proper apprehension of the completed product of the composer's, thought, as coherent, logical musical discourse, is also to be called musical thinking. A fugue, sonata, or symphony, studied scientifically, in all the relations of the separate parts to one another and to the whole, demands for its proper comprehension intellectual powers and training. Considered from the side of construction, of technical knowledge and technical treatment of sounds, music is purely a product of intellect and the composition of it is a purely intellectual process.—*Fillmore.*

THE PIANO IN THE PROGRESS OF MUSIC.

404. Pianoforte composition holds a considerable place in the modern history of Music; in it the first dawn of a new musical genius is generally displayed. The most talented composers of the present day are pianists; a fact that has been observed during former epochs. Bach and Händel, Mozart and Beethoven, all grew up at the pianoforte; and like sculptors who first model their statutes in small soft masses, they may often have sketched at this instrument what they afterwards worked out in grander orchestral forms. Since their time the pianoforte has been improved to a high degree of completion. Side by side with the continually progressive mechanism, with the broader sweep and swing which composition gained through Beethoven, the instrument has gained in compass and significance.—*Schumann.*

SENTIMENT.

405. Music should strike fire from a man's soul; mere sentiment will only do for women.—*Beethoven.*

BEETHOVEN'S SPHERE.

406. To describe a scene is the province of the painter. The poet, too, has the same advantage over me; for his range is less limited than mine. On the other hand, my sphere extends to regions which to them are not easily accessible.—*Beethoven.*

PERSEVERANCE NECESSARY.

407. Without having thoroughly mastered the technicalities of the art it is impossible to achieve anything of artistic value. An assiduous and persevering cultivation of a talent is as necessary as the talent itself. It has generally cost a musical composer long and continued labor to produce a valuable work of art. He attained his aim by knowing what was requisite for its achievement, and by laboring perseveringly to attain it.—*Engel.*

REVOLUTIONARY ART.

408. Composition has advanced by slow degrees and every age has had its favorite authors and favorite style. At each revolution it was imagined that the limits of the art had been reached, and that nothing remained beyond. Music exists upon emotions that are more lively as they are more varied. They are also quickly effaced, and therefore in this art the necessity of novelty is felt more than in any other. Hence the interest that is taken in revolutions and the enthusiasm that they excite. Hence, too, the regrets of those who are wedded to music of olden date, and their exclamations that music is gone! Music is totally ruined! which signifies nothing more than that the style of music has been changed.—*Fetis.*

A FANCIFUL VIEW OF THE STRING QUARTETTE.

409. Upon hearing a quartette of Haydn's a certain intelligent lady said she fancied herself present at a conversation of four agreeable persons. She thought the first

violin had the air of an eloquent man of genius, of middle age, who supported a conversation, the subject of which he had suggested. In the second violin she recognized a friend of the first who sought by all possible means to display him to advantage, seldom thought of himself, and kept up the conversation rather by assenting to what was said by others than by advancing any ideas of his own. The alto was a grave, learned and sententious man. He supported the discourse of the first violin by laconic maxims, striking for their truth. The bass was a worthy old lady, rather inclined to chatter, who said nothing of much consequence, and yet was always desiring to put in a word; but she gave an additional grace to the conversation, and while she was talking the other interlocutors had time to breathe.—*Anon.*

EFFECT OF MUSIC ON POETRY.

410. Who has not experienced the fact, that even the most sublime poem produces no effect when set to inferior music? But, on the other hand, is it not equally true that indifferent words, so far from materially impairing the effect of good music, are even raised to a higher level by it? It is an indisputable fact that in the union of poetry and music, the stronger and more immediate effect is produced by the latter.—*Ferdinand Hiller.*

CRITICISM.—THE BEST CRITIC.

411. He whose mind is best cultivated, and whose feelings are most refined, is best qualified to judge of the merits

of works of art; or, in other words, is best qualified to be a good critic. A critic should be a highly educated person, especially in that branch of art which is his special province. Healthy criticism, such as is based on true knowledge, is very healthful to the progress of art; yes, we may even call it the very life of art. The critic reproduces in words the effect which an art work has on his own mind, much as a mirror reflects a picture which comes before it. But who can claim constantly to receive perfect impressions? We should, therefore, not be satisfied with our own views, or simply with the view of any one individual, but we should try to study the reflection of many minds. Only those principles upon which the majority of well educated critics agree, can properly be established as rules of criticism.

Criticism can be twofold. You may judge of the outward form, the grammatical correctness of the piece, and again you may weigh its excellence. Formerly a piece of music was measured by the exact and exacting rules of pedagogues, and its success was only insured when it did not deviate from these in any respect. Though little may have been said, if it was said in the prescribed form, praise was bestowed. It required a genius to break loose from such degrading bondage.

Many critics mistake the rules of the theory of music for the rules by which to criticise the beautiful in it. Music may be written in the most perfect form, and yet be utterly void of meaning. A good critic will not forget to see that the form is correct, but he will preëminently

search for the spirit of the piece. He who searches only for faulty progressions and for theoretical missteps, is but a one-sided critic.

A good critic will try rather to detect points of beauty than points of deformity. As some men have a natural propensity to see the weakness of their neighbors, before they can or will see any of their good qualities, so some critics find fault. The purer the man, the quicker will be his perception of right and wrong in others, as well as in himself, and the greater will be his charity to point out the good qualities of his neighbor, so as to counterbalance the imperfect by the more perfect. A critic should be blind neither to faults nor to good qualities. Neither the constant fault-finder, nor the indiscriminate praiser is the true critic.—*Merz.*

EXPERIENCE NECESSARY FOR THE SUCCESSFUL IMPARTING OF EMOTIONAL STATES.

412. If you wish to touch the feelings of others by means of music, *your* heart must first have been touched by its gentle power. If you wish to express consolation or sympathy, *you* must have suffered. If you wish to start a tear, *you* yourself must have wept. If you wish by your music to raise others to heaven, you must yourself have been there by faith. Herein lies the secret and great power of many musicians and composers. With words you may deceive; with their aid you may cover the barrenness of your heart; but on entering the domain of music you cannot betray or deceive. You cannot impart what you yourself do not possess.—*Merz.*

CONCESSIONS TO THE PUBLIC.

413. The musician who refuses to make certain concessions to the public, gives proof of courage, but not necessarily of wisdom.—*Hiller.*

It is unworthy of a musician to make concession to the age in which he lives, for his works pass away with it. On the other hand, he cannot afford to ignore it, for it drops him if he neglects it.—*Robert Franz.*

THE TRANSITION PERIOD OF MUSIC.

414. The transition period (1600 to 1750) bridges over the gulf between the ancient and the modern music. The glory of the transition period is the marriage of Art with Science. Science, grim and ecclesiastical, peeped forth from his severe cloister, and beheld the wild and beautiful creature singing her roundelays, captivating the hearts of the people who followed her in crowds—detained by princes to sing the story of crusades and the triumphs of love—all the while knowing nothing and caring nothing for the modes "*authentic*" and "*plagal*," but striking the harp or bandoline to the wild irregular rhythm of fancy or passion; and Science greatly shocked withdrew himself from so frivolous a spectacle, just as the monks of the day lived apart from a wicked world. But presently the grave face looked out once more, opened a window—a door—stepped forth and mingled with the crowd, just as the preaching friars came forth, until the line between the secular and the religious began slowly to fade. The stern heart of Science was smitten by the enchantress, popular

Art, and conceived the daring plan of wooing and winning her for himself. It was a long process; it took nearly two hundred and fifty years. Science was so dull and prejudiced; Art was so impatient, and wild, and careless But the first advances of Science were favored by that wondrous spring-tide which followed the winter of the Middle Ages—the *Renaissance*. Emerging from the cold cell into the warm air and sunlight of a new world, Science relaxed, cast his theories to the winds, sighed for natural art, and raved incoherently about the "musical declamation of the Greeks." Here then was the first point of sympathy. Wild enthusiasm and impatience of forms was, for one moment, common to Science and Art, and that was the moment of their betrothal. Immediately after, with Carissimi, Science recovered the lost equilibrium, but Art was captivated by the strong spirit, and the perfect marriage was now only a matter of time.—*Haweis.*

STRING QUARTETTES.

415. Who does not know Haydn's, Mozart's, Beethoven's quartettes and who dare throw a stone at them? Though it is an indisputable proof of the indestructible vitality of those creations, that after the lapse of half a century they still delight all hearts, it is no good sign for the recent artistic generation that in so long a period of time nothing to be compared to these has since been created. Onslow alone found an echo, and after him Mendelssohn, whose artistocratic-poetic nature was especially fitted to this musical form; while in Beethoven's later quartettes, be-

yond and outside all these, treasures may be found which the world scarcely yet knows, and amid which we may mine for years to come.—*Schumann.*

THEMATIC TREATMENT.

416. Would you know what may be made out of a simple thought by means of industry and, above all, genius? Then turn to Beethoven, see how he elevates it; hear how on his lips the vulgar word becomes a proverb. —*Anon.*

417. Rossini and Co. always close with "I remain your very humble servant."—*Liszt.*

ÉTUDES.

418. No kind of pianoforte music contains so much that is so excellent as the study, the *étude.* The reasons are simple. Its form is one of the easiest and most attractive, and its aim is so clear and firmly fixed, that it is almost impossible to fail in it.—*Schumann.*

A REVIEWER FOR AMATEUR COMPOSITIONS.

419. There should be a paid reviewer of manuscripts, bound beforehand to demolish talented young composers who blot their finest productions with downright faults. Surely in this day there would be work for many such reviewers.—*Schumann.*

ART DEFINED.

420. Art, in general, is that magic instrumentality, by means of which man's mind reveals to man's senses that

great mystery, *the beautiful.* The eye sees it, the ear hears it, the mind conceives it, our whole being feels the breath of God; but to penetrate, in its full signification, that mystery, that charm, which the beautiful thus exercises over us, is to penetrate the inconceivable ways of God. The sense of the beautiful is that God-like spark which the Creator has placed in the soul of man; and the necessity of giving it reality is that irresistible power which makes man an artist.

Not through one art form alone does the idea of the beautiful reveal itself to us, but, as in the whole creation, through many-sidedness. Though different in their forms, which are necessarily dictated by the material which every species of art employs in order to express itself, yet the one idea of the beautiful is contained in all art.

The aim of all arts is the same, though every one of them arrives at its own ends by different roads. Every one of them possesses, more or less, its moral, refining, ennobling qualities; every one of them can also be made the vehicle of demoralization, or to serve frivolous purposes. It is the true artist's mission to keep his ideal of the beautiful, in all its forms, chaste and pure. Not by descending to the level of every day's trivialities, will he fulfil this noble mission, but by lifting up his eyes toward the purifying atmosphere of the God-like ideal. Art is a wonderful mirror of man's intellectual and sensual life, elevated into the regions of the beautiful. Its influence upon man's mind is thus ennobling, strengthening, ele-

vating. Music is a member, and not the least, in the family of arts.—*Ritter.*

TRUE ARTISTIC QUALITY.

421. The quality of the true artist is best shown in his rendering of small pieces, for, in larger works—as in scenic painting—the finer details, the deeper toning, the artistic touches are either overlooked in, or overshadowed by, technical bombast, which covers a multitude of sins. There are many public performers who manage to get through a difficult composition of Liszt's, who could not play decently a simple nocturne of Field's, because, paradoxical though it may seem, such pieces are too difficult for them.—*Christiani.*

TOUCH DISCRIMINATION.

422. Discrimination of touch is the intellectual, the internal part of technique; finger velocity only the mechanical, the external portion. Unfortunately, the majority of people are more influenced by external appearances than by internal worth. And so it is that we have a crowd of pianoforte players, for whom technique is the chief ambition; and a large number of amateurs who consider it more desirable to play runs and passages very fast and loudly, than to play them clearly and in moderate tempo, according to the player's capacity, who imagine that to play a long difficult composition imperfectly will advance them more in the estimation of their neighbors, than to play a small piece in a finished manner. Such people,

although capable of running helter-skelter over a great deal of difficult ground, will have to a certainty a defective touch; it will be mechanically rough and uneven, and intellectually non-discriminating.—*Christiani.*

MELODY, THE MOVING ELEMENT.

423. In the abstract we may regard melody as the moving element; harmony, on the other hand, as the stable element in music.—*Moritz Hauptmann.*

PRIMARY RULES.

424. The rigid, and perhaps even the narrow rules which the student is taught because he cannot dispense with them, are not absolute and binding laws to the master; but he is not justified either in applying arbitrarily or in overthrowing the fundamental principles of music.—*A. W. Ambros.*

INFLUENCE OF RELIGION ON MUSIC. LAST TRIBUTES.

425. The influence of religion has been of the highest advantage to art by raising and purifying its ideal. But religion is one thing and the Church sometimes another. And so, while religion has always performed this service to art, and has further extended her inspiration to music in particular in the form of sublime hymns and canticles which become truly complete in the liturgy only when music's voice has modulated and shaped the hallowed utterance, the influence of the Church has sometimes tended in the direction of mere conventionality.

They have it for a proverb in Germany that when a composer has written all his original ideas he can then compose only church music. And so the truly original musicians in every generation have developed and matured their talents in purely secular fields, and only in old age have brought a single wreath (often of flowers how precious! and gathered in fields how far away!) and laid it with palsied but reverent hand upon the altar. So did Bach in his Passion music and his one Mass; so also did Händel with his immortal "Messiah," a work in which we hear not the feeble and uncertain accents of age, but the sweet songs of hope and trust, as if the old composer had tasted before time the fountain of eternal youth, or that, like the servant of the prophet, his eyes had been opened so that he saw the mountains full of the chariots of the Lord. So was it with Mozart in his Requiem and Beethoven in his colossal Mass in D minor. But as a rule, all the composers who gave coherence and shape to music arrived at their results by working in purely secular fields, where the swift-coming fancies might all find legitimate utterance. In particular, the composers who wrote music, as music merely, were Bach, Haydn, and Beethoven; and since them Schumann and Chopin, though the latter is rather to be counted as a worker in one particular province of music, the pianoforte, than in the whole field of absolute and independent music.—*Mathews.*

REPUTATION.

426. A lasting reputation is seldom acquired quickly. It is by a slower process, by the prevailing commendation of a few real judges, that true worth is finally discovered and rewarded.—*Crotch.*

ECCENTRICITY.

427. Eccentricity will always be a sublime and enviable fault in every musical genius, but genius and invention are one: invention and innovation are beyond ordinary comprehension, and that is why to many they appear eccentric.—*Liszt.*

428. Modern music is the last great legacy which Rome has left to the world.—*Haweis.*

DISCIPLINED EMOTION.

429. Whenever feeling is not disciplined, it becomes weak, diseased and unnatural. It is because German music takes emotion fairly in hand, disciplines it, expresses its depressions in order to remove them, renders with terrible accuracy even its insanity and incoherence, in order to give relief through such expression, and restores calm, flinches not from the tender and the passionate, stoops to pity and becomes a very angel in sorrow; it is because German music has probed the humanities and sounded the depths of our nature; taught us how to bring the emotional region not only into the highest activity, but also under the highest control,—that we place German

music in the first rank, and allow no names to stand before Bach, Gluck, Händel, Haydn, Mozart, Beethoven, Schubert, Spohr, Mendelssohn and Schumann.—*Haweis.*

THE MASTER A GENEROUS FRIEND.

430. The great composers seem to cast off all egotism when they lay down their pens. They are the generous and sympathetic friends of those who interpret them; they will give them all reasonable license. "The music," each master seems to say, "is yours and mine; if you would discover and share my impulse through it, I would discover and share yours in it. I will bring the gem and you shall bring the light, and together we will set before the world the raptures and mysteries of sound, wrought through the golden art of music into immortal Tone Poems."—*Haweis.*

THE COMPOSER'S SPIRIT-PRESENCE.

431. The presence of deep and earnest music is essentially the presence of the deep and earnest spirit who composed it—a presence felt more surely than his words or looks could be.—*Dwight.*

HOW TO CRITICISE.

432. In a composition which is full of merit, a critic should point out the faults; in another which is full of faults, he should look for the redeeming features.—*Hauptmann.*

REVOLUTION IN DANCE FORMS.

433. Musical, like political revolutions, penetrate under the lowest roof, into the smallest matter. In music we observe the new influence in precisely that branch where art is sensuously allied to common life,—in the dance. As contrapuntal predominance disappeared, miniature sarabands and gavottes, hoops and patches, went out of fashion, and pigtails became much shorter. Then the minuets of Mozart and Haydn rustled by in their long trains, while people stood facing each other decorously and silently, bowing often and finally walking away; a grave peruke was still to be seen here and there, but the hitherto stiffly laced figures already began to move more gracefully and elastically. Then young Beethoven broke in, breathless, yet embarrassed and disturbed, with long, disordered hair, neck and brow free as Hamlet's, and people were greatly astonished at the eccentric fellow; but the ball-room was too narrow and tiresome for him, so he rushed out into the darkness, through thick and thin, elbowing fashion and ceremony, but moving aside lest he should step on the flowers; and those who are pleased with such a nature call it caprice, or anything you like. And then a new generation sprang up; the children became youths and maidens, so shy, so dreamy that they scarcely ventured to look at each other. Here sits one of them, baptized John [Field], at the pianoforte, on which the moonbeams broadly shine and kiss the tones; another sleeps upon stones and dreams of his re-arisen fatherland

[Chopin]; no one thinks any more of sociability, of sympathy, for each one thinks and acts for himself; yet wit, irony and egotism are not wanting; a clear and merry string now resounds from Strauss; but the deeper ones, seized by the spirit of the day are overpowered but for a moment: how will all end, and whither are we tending?—*Schumann.*

THE REALISTIC AND THE IDEAL.

434. The Realistic is the truth, a close copy of nature. The Ideal is what a man wishes were true.—*Van Cleve.*

THE PROMISED LAND.

435. The Land of Promise, viz., musical æsthetics—interpretation, is only reached by crossing that dark and stormy Jordan of technique.—*Van Cleve.*

SCHUBERT'S SONGS.

436. Beautiful as are his symphonies and great as was the treasure he bequeathed to the world in his instrumental works, his most important contribution to musical progress is to be found in his songs, of which he wrote some six hundred, and these more than anything else determine his place in musical history. His genius was essentially lyric and romantic; romantic in that he loved to deal with romantic themes, and romantic also in his intuitive sense of fitness in characterization, and in his innate power of characteristic invention. He was the first creator of music adapted to express and intensify all the

varying and contrasted phases of emotion suggested by the best lyric poems in German, and some of the best in English, literature. With him the song ceased to be merely a ballad form, corresponding in a general way with the emotional content of the words, and became a plastic, subtle, romantic medium for the most complete emotional expression. If in his instrumental compositions he loved to dwell on the gentle, the tender, dealing in quiet, pensive, reposeful moods, he could, now and then, deal with a vigorous soul-stirring text, with no lack of breadth, power or intensity, as, for example, in his "Erl-King." Nevertheless these cases are comparatively few, and do not represent the natural and habitual cast of his mind.—*Fillmore.*

IDEALS, OBJECTIVE AND SUBJECTIVE.

437. Be it remembered that the classical ideal was an *objective* one; that is, the composer's mind was occupied with an object outside of himself, with his ideal conception and the work of embodying it. Feeling, which is the innermost content of music, is *subjective*, is an internal experience. When the mind of the composer is mainly occupied with feeling, the intellectual side of his work becomes less prominent. The intellectual element becomes then only a means for the expression of the feeling. —*Fillmore.*

INSTRUMENTAL MUSIC.

438. Although instrumental music cannot be sung, yet the player may render, by adequate modulation, its

meaning, and the sad or joyous thoughts it is intended to express.—*Praetorius.*

A STRONG GENIUS AN UNJUST CRITIC.

439. It may be accepted as a rule, not without exception, however, that a strong and really creative genius will be an unjust critic. And this is natural. To be what he is he must concentrate his powers, look straight before him. —*Niecks.*

FIRST HEARINGS OF UNKNOWN AUTHORS.

440. A ploughman can distinguish the sun from the moon; but interrogated on the planets that complete our solar system, silence betrays his ignorance. Thus it is in common life, the great luminaries of the intellectual world receive homage from the illiterate, who are incapable of estimating the merits of minor constellations. How rarely do we find a new artist or a composition by an unknown hand, fairly appreciated at a first hearing, even by inexperienced musicians!—*Ella.*

PARTIALITY.—RIVALRY.

441. It is the natural disposition of mankind to view through a flattering medium the virtues and excellencies of those they esteem; and it is hard to divest one's self of personal feeling in listening to the performance of rival artists. In playing, as in composition, one musician excels in the serene and placid, another in the more stirring and passionate style; both artists great in different

ways. What one artist lacks, the other possesses; and both together give us more than we could have obtained from either simply. Is it not better, then, to encourage them to mutual helpfulness than to raise up a barren rivalry which cannot but be disastrous to the best interests of the art?—*Ella.*

THEORISTS AND COMPOSERS AS INSTRUCTORS.

442. Musical theorists without too lively an imagination are the best instructors; but, as critics they are frequently cynical and unjust. The most gifted composer is rarely a logical instructor of the principles of his art; nay, more, —it is said that no eminently successful composer ever wrote a well digested treatise on the theory of music. Cherubini, perhaps, may be considered the only exception.—*Ella.*

BRILLIANCY.

443. However so-called sober-minded musicians may disparage consummate brilliancy, it is none the less true that every genuine artist has an instinctive desire for it.—*Liszt.*

BLISSFUL IGNORANCE.

444. Thousands of willing and receptive hearers enjoy, and are even moved by music and poetry; but not one in a thousand understands the form and spirit of the works he hears.—*A. B. Marx.*

BACH'S COMPOSITIONS.

445. In all works, from the greatest and richest in compass clear down to the smallest range of musical forma-

tions, Bach maintained his imperishable glory as the lofty representative of the Inner and Spiritual in Art, as the boldest and mightiest herald of the Ideal in art works. The great contrapuntal skill which holds performer and hearer in the chains of the most perfect polyphony, the mastership of the works in their organic development, and their value and thankfulness for the purposes of study, serve only as a means for expressing his ideal. All these are the stuff through which he expresses the spiritual. The purely technical, therefore, can in no way be regarded as Bach's chief greatness, although many still suppose so. His greatness rests not in the ingenious forms of which, to be sure, he is master, so that no one before or since has expressed himself in them so easily and naturally, but rather in the noble, full and lofty spirit, which in its mighty flight is able to rule and control his thoughts and perceptions, and with equal ease strike the strings of a sought-for emotion, or rise into the boundless fields of free music. Deep moral earnestness is the very foundation of his music, and glorifies even his playful creations; æsthetic loveliness adds itself to him, as it were, of its own accord. Only such a strength, eminent in depth of thought and equally skillful in expression, could possibly have produced such colossal structures and giant forms as Bach has left us in his great Church works, which in all their greatness are created out of the deepest and most trustful piety.— *Wilhelm Rust.*

MUSIC TO BE BEAUTIFUL MUST BE SCIENTIFIC.

446. Music to be beautiful must be scientific, that is, it must follow the fundamental law of the art, just as painting must follow the laws of perspective, anatomy, and coloring. By scientific, we mean in accordance with the laws that are discoverable by science. A composition, as a logically constructed whole, must have its why and wherefore, and be capable of analysis into naturally dependent parts. But the enjoyment to be derived from it as a work of art does not depend upon the recognition of such analysis by the listener, any more than the enjoyment of a painting depends upon our recognition of the correctness of its anatomy and perspective. The beauty of both composition and painting must be instinctively felt.—*Apthorp.*

THE TEACHER THE MEDIATOR.

447. The teacher is the mediator between the pure and high art—as shown in the works of the great masters—and between the young and the coming generation.—*Louis Köhler.*

MUSIC REFLECTIVE OF NATIONAL CONDITION.

448. The greater the liberty enjoyed by a people, the more character does their song have. Music at all times and in all countries bears the seal of independence, servitude, misery, or happiness, according to the condition of the nation which cultivates it. Among people pressed by want, exposed to the horrors of famine or destitution, or

surrounded by enemies, songs of war, vengeance and extermination, escape from throbbing breasts and hearts embittered by misfortune; then the tones are wild, savage, harsh, and fierce. They are the fearful expression of passions excited by distress or misery. The tones of sorrow, grief, and remorse, are heard later; for sadness and remorse presuppose the development of moral faculties, of affectional emotions, of friendship, fidelity and devotion; in short, a relative civilization. Can nations whose very existence is precarious, who are daily forced to put forth every exertion to ward off over-threatening destruction, experience gentle and tender emotions? I think not.—*Chomet.*

EMOTIONAL CHARACTER OF THE DIFFERENT KEYS.

449. The key of C major is noble and frank, that of C minor is pathetic. The key of D major is brilliant, that of D minor is melancholy. The key of E flat is grand and also pathetic; it is a semitone higher than that of D major, and still does not in the least resemble it. By ascending again a semitone we reach the key of E major, which is as sparkling as the preceding one was grand and melancholy. The key of E minor is rather sad, although it is the first minor scale in nature; that of F major is mixed; that of F minor is the most pathetic of all; the key of F sharp major is hard and sharp, because it is overloaded with accidentals; the same key in minor still preserves a little of the same hardness; the key of G major is warlike and not as grand as C major; the key of G

minor is the most pathetic, except that of F minor. A major is a very brilliant key; that of A minor is the simplest, least brilliant of all. The key of B flat is grand, but less so than C major, and more pathetic than that of F major; that of B major is brilliant and gay, while that of B minor is adapted to express sincerity and artlessness.—*Grétry.*

TYPICAL MUSIC.

450. If we assume that there is in every art a special branch which most adequately represents its character and individuality, it must be admitted that in the art of music that branch is instrumental music.—*Wagner.*

LOGIC IN MUSIC.

451. Good music has a logic of its own; none more severe, more subtile, and surely none so fascinating; for it leads, it charms into the Infinite.—*Dwight.*

INTELLIGENCE.

452. The term INTELLIGENCE presupposes capacity and comprises all musical attainments that are teachable, viz., skill and knowledge; and also all those appreciative qualities required by the intellectual perfection of the above mentioned faculties, elevating them into cultured refinement, good taste and sound judgment. In fact, it requires each and every musical attainment acquired by the exercise of thought and mind, including self-control, mastery of emotion, and repose. Intelligence aids and corrects talent; it guides and regulates emotion; it directs technique.—*Christiani.*

TECHNIQUE.

453. Technique is in a certain sense the opposite of æsthetics; inasmuch as æsthetics have to do with the perceptions of a work of art, and technique with the embodiment of it. Pianistic technique implies, in its widest sense, a faultless mastery of every mechanical difficulty in the required tempo, and without any perceptible effort. It supposes correct fingering, and it requires a precise touch with appropriate degrees of strength and gradations of strength. Therefore, technique comprises more than mechanism; mechanism is merely the manual part of technique, not requiring any directing thought; technique, however, requires thought; for example, as to fingering, which precedes mechanism; as to tempo, which governs mechanism; as to force, which qualifies mechanism; as to touch, which ennobles mechanism. Mechanism is, therefore, within technique and forms the mechanical element of it, as beauty of touch forms the artistic element. Mechanism ends where thought is added to it. Technique begins where mechanism has already attained a certain grade of perfection.

Technique should not seek to shine by itself, and least of all give the impression of being the performer's strongest point. It is not so much a question of playing a great many notes with great velocity in a given degree of strength, as to play every note clearly and in the spirit of the composition. Technique, being mechanical rather than artistic, does not of itself make the artist, and giving

evidence of persevering labor rather than of talent, ranks, *æsthetically speaking*, lowest among pianistic attainments, although it is really the most brilliant of them and absolutely indispensable. But when technique, already faultless, is qualified by refinement and poetry in touch and taste, it ceases to be simply mechanical and becomes artistic.—*Christiani.*

BERLIOZ' ORIGINALITY.

454. Berlioz' startling originality as a musician rests upon a physical and mental organization very different, and, in some respects, superior to that of other eminent masters; a most ardent nervous temperament; a gorgeous imagination incessantly active, heated at times to the very verge of insanity; an abnormally subtle, acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose, and indefatigable perseverance.—*Dannreuther.*

THE OBJECT OF MUSIC.

455. It is the exclusive object of music to express feelings and affections. The extension and development of the power of expression in music consists in the capacity for describing special affections, and this capacity for describing special affections it acquires only by being blended with speech.—*Schumann.*

THREE ELEMENTS IN MASTER-WORKS.

456. In the work of a great master three classes of elements must be taken into account by the critic. First, those which combine to form his style. Of these the major part are traditional; and however skillful may be the combination, it is always possible to distinguish that which is traditional from that which is strictly the author's own. Next come the elements which are derived from the artist's own temperament. It is these which make up real originality; for as to the third class of elements—those which arise out of his surroundings and his outward circumstances—these are usually subordinated to the individual nature, which ever looks upon things from its own point of view. One will remain comparatively unmoved in the midst of distracting surroundings; another will be agitated by the most trivial incident, even when all around is peace.—*Barbedette.*

FIRST COMPOSITIONS.—PANDERING TO POPULAR TASTE ALMOST A NECESSITY.

457. The only way in which a beginner can attract notice and take up a position in which hereafter he can display his true character is to show temporary deference to the popular taste. And it is necessary to take into consideration the circumstances which have induced even the greatest composers to publish productions of this kind. The taste for music is universal, but that taste is far from a pure one. The public as a whole is much more ready to welcome trifles, such as variations upon some theme

which has caught the popular ear, than serious work put together with learning and skill. The latter is valued only by the few who are true musicians. Such compositions, if a publisher undertakes their risk, must be floated by a mass of lesser works made to suit the popular taste, such as will indemnify him for the outlay on the greater ones. It is only when a composer has once made his name, and has thus acquired a celebrity that will command a sale for all he produces, that the publisher will give him free course and cease to tie him down with galling and disheartening conditions. Thus it was that even such great masters as Beethoven and Mozart condescended to give publicity to such secondary works as their Rondos and Airs with variations, with which the public were pleased, and which helped the sale of their master-pieces.—*Barbedette.*

THE PIANOFORTE.

458. The pianoforte is at once the race course of our imagination, and the confidant of our solitary and deepest thoughts; the solo quartet, on the other hand, is a refined intellectual conversation in a congenial, select circle.—*Marx.*

TRIADS.—THE NUMBER "THREE" IN MUSICAL ASSOCIATIONS.

459. The cabalistic number *three* is fertile in musical associations. Within three centuries the complete development of the science has been established. Perfect con-

cord consists of three intervals. The art itself is composed of three separate parts,—melody, harmony and accent. Three unisons are the maximum of resonance in keyed instruments. The human voice is chiefly characterized by three most distinct qualities,—soprano, tenor and bass. The attributes of musical genius in execution are three,—instinct, perception and individuality. Practically developed, these qualities are recognized by the expression, judgment and phrasing of the performer. Three qualifications are required for an efficient conductor,—active sensibility, self-control, and practical experience. The complete orchestra is composed of three classes of instruments, of animal, vegetable, and mineral production, viz., stringed, wood and metal. The faculties to excel in music are three,—intelligence, sensibility and taste; and what is most essential to an earnest enjoyment of good music of every class, are the three qualifications of a healthy mind,—liberality, impartiality and intellectuality. The musical genius of Germany is divided into three eras, each identified with a Triad whose works have successively enlarged the domain of Art, viz., Bach, Händel and Gluck; Haydn, Mozart and Beethoven; Weber, Mendelssohn and Spohr. —*Ella.*

SAVAGE AND CIVILIZED MUSIC.

460. Savage nations have but one kind of music, that of nature. Civilized nations have two: the popular or national, which always preserves (in spite of all the changes wrought upon it by science) a certain flavor of the national *soil* (if I may be allowed this expression), and

the music of the so-called cultivated circles. One is simple or lively, gay, melancholy, or dreamy, just in accordance with the character of the nation: the other, on the contrary, is studied and formal, soft and tender, or stiff and harsh, according to the ways and habits of those among whom it is cultivated. Education, no matter how powerfully it may affect the melody of a people, can never quite destroy its national character.—*Chomet.*

461. Any fool can play fast, but it takes a good musician to play slowly.—*Anon.*

THE EPHEMERAL.—THE REAL.

462. One problem connected with the fate of music has long ago been solved, and every true artist must feel the force of the poet's language:—

> "What shines and glitters has its birth
> But for the present hour alone,
> The *Real*—the thing of truth and worth—
> To all posterity goes down."
>
> —*Goethe.*

MUSIC INFLUENCED BY CLIMATIC PECULIARITIES.

463. The influence of climate upon the tones of melody is peculiar, imparting to them a certain individual character, which never varies. Music expressive of languor and love, of sweet and tender melancholy, belongs exclusively to warm climates; cold climates inspire music expressive of martial ardor, and of conquest, while lively and graceful music is heard mostly in temperate climates.

The Frenchman, gay, witty, and capricious, when he can abandon himself to the emotions of his happy nature; when not wholly absorbed by the preoccupations of his material and social surroundings; when not crushed by the hand of tyranny or despotism; when, in short, he finds himself in the full enjoyment of his rights and liberties—the Frenchman loves his merry song. His melodies are short, airy and gay. The German, on the contrary, calm, phlegmatic, speculative, gives to his phrases more vagueness, more poesy, more of the ideal. His *Lieder* are stamped with a shade of reverential melody, and symphonies are works for which he has a special predilection. "The Italians," says Grétry, "breathe forth their melodies with a sigh, because they feel too keenly: the Germans sigh for the voluptuous sensations for which they long." The Englishman sings as he lives; he is positive, stubborn and formal. His melodies are as poetical as a coin of a hundred sous, passionate and exciting as his steam engines, cheerful as his own dark leaden sky, clear and flowing as the waters of the Thames. When he sings not a smile ever graces his lips, not the slightest contraction disturbs the fixedness of his countenance, not even a spark of enthusiasm accelerates the beating of his heart.

If, then, it were only granted us to know the character of the music, above all, of the popular or national songs of the races who have preceded us, it would be easy for us to reproduce their history, to discover their habits and customs, to apprehend their character, and to form an

estimate of their intelligence, their dispositions, their natural talent for fine arts and the sciences; in short, to appreciate the general bent of their minds.—*Chomet.*

464. We soon grow weary of mere imitation, because it affords no food for our intellect.—*Veron.*

465. A taste for art is as natural to man as the instinct of self-preservation.—*Veron.*

THE ARTIST'S TASK.

466. To comprehend art not as a convenient means of egotistical advantages and unfruitful celebrity, but as a sympathetic power which binds men together; to develop one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and what they can do; to rule public opinion by the noble ascendency of a high, thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the Beautiful which is so nearly allied to the Good,—that is the task which the artist has set before him.—*Liszt.*

TEMPO.

467. Time (tempo) should not be driven or checked tyrannically like the strokes of a trip hammer, but should be to music as the pulse beat of the human heart. There is no slow tempo in which passages do not occur that require a hastening movement in order to relieve the feelings of the dragging motion. Likewise there is no presto which, on the contrary, does not call in many places for

a peaceful style of performance, in order not to be deprived of the means of giving it the proper expression. Besides this, both the hastening and the holding back must never be racking, jarring, or overpowering to the feeling, but always occur by periods and phrases.—*Weber.*

COUNTERPOINT.—BEETHOVEN'S IDEA.

468. I have had the temerity to introduce a dissonant interval here and there, sometimes leaving it abruptly, sometimes striking it without preparation. I hope this is no high treason and that the *judices doctissimi*, if ever I meet them in the Elysian fields, will not shake their periwigs at me. I did this to preserve the vocal melody intact, and will be responsible for it before any tribunal of common sense and good taste. Passages that are easy to sing and are not far fetched or difficult to hit cannot be faulty. These severe laws were only imposed upon us to hinder us from writing what the human voice cannot execute; he who takes care not to do this need not fear to shake off such fetters, or at least to make them less galling. Too great caution is much the same as timidity. —*Ludwig von Beethoven.*

FUNDAMENTAL EVIL.

469. The fundamental evil in music is the necessity of reproduction of its artistic creations by performance. Were it as easy to learn to read music as words, the sonatas of Beethoven would have the popularity of the poems of Schiller.—*F. Hiller.*

OBJECTIVE AND SUBJECTIVE ARTISTS.

470. Artists are divided into two classes, the objective and the subjective. The objective artists are those who endeavor to sink their own individuality in the thoughts and intention of the composer. The subjective artists are those who prefer to make a composition what *they* think it *ought* to be, and add something of their own. They wish to be original. There is much to be said in favor of both, but I believe the greater artist will be the objective rather than the subjective. The subjective artist will make a more striking and immediate effect upon the public, but the objective artist will leave a more satisfactory impression on the mind.—*Fay.*

PERFORMANCE THE ONLY ADEQUATE EXPLANATION.

471. The musician, although he is perfectly conscious of his impressions, is no more able than any one else to explain them in a precise manner. He cannot do so because analytical language does not suit them, and because, in fact, their only adequate expression is to be found in the very combinations of sound of which an explanation is demanded. The only way to explain a sonata is to play it.—*Veron.*

PERSONALITY ESSENTIAL.

472. The determinant and essential constituent of art is the personality of the artist, and this is as much as to say that the first duty of the artist is to seek to interpret only those things which excite his own emotions.—*Veron.*

INDIVIDUALISM A ROMANTIC TENDENCY.

473. In the Romantic writers the predominance of feeling over the intellectual side of composition, of content over form, is a prominent feature. The Romantic movement was the assertion of individualism in Art, of the importance of the private feelings of the composer and their right to truthful and vivid expression as against the classical tendency to thrust them into the background, to give them expression only incidentally and unconsciously, while the mental activity was taken up with the realization of an ideal conceived of as objective, as in a sense outside of, and foreign to, the composer. Be it remembered, further, that the change from the predominance of the Classical to the Romantic ideal was not sudden; it was a gradual development.—*Fillmore.*

RELIGIOUS MUSIC.

474. Religious music is the foundation of all music, and all music is a form of, or a digression from, religious music. The most beautiful music is the most religious, and the most religious is the most beautiful.—*Van Cleve.*

CHARACTERISTICS OF MOZART'S STYLE.

475. As a composer Mozart was remarkable, first of all, for spontaneity and fertility of invention, and next, perhaps, for sensuous beauty of melody and harmony, and warmth of color in modulation and instrumentation. In his sonatas and concertos he made a decided advance on Haydn in the development of Form. His greatest

compositions in these styles were laid out on a broader scale than any of Haydn's; they were perfect in Unity and admirable in Symmetry and Proportion. They were not remarkable for strong contrasts, but contrast is not of the essential nature of the classical. Variety there was, an inexhaustible freshness of ideas and of treatment, and repose, which is the very essence of the strictly classical, of which he and Haydn were the foremost representatives. With Mozart, the Sonata, considered as an art form, reached its culmination. He had developed it to its logical limits, and thenceforth little or no advancement was to be made upon his work as far as form was concerned. The great composers who immediately succeeded him, at first adopted his forms. They afterward struck out new paths for themselves, but the new development was not in the direction of elaborate forms, but of a new content, and of the adaptation of forms to the embodiment of this content.—*Fillmore.*

THE AIM OF ART.

476. Jean Paul describes the term Romantic as "the beautiful without limit;" but art must have limits or else it becomes chaotic. The aim of art is not only to copy the examples of nature, but to beautify, to idealize, and to group and arrange them.—*Ernst Pauer.*

REFORM AND REVOLUTION IN MUSIC.

477. There is a great difference between reform and revolution in music. Reform is desirable in all things, in

society, in politics, no matter what, as well as in music, for it is directed against abuses, and removes what is obstructive. But a revolution which overthrows and condemns all that was cherished and respected before, is to me of all things the most repulsive—it is in truth a mania, a fashion, and nothing else.—*Mendelssohn.*

THE TEST OF A MUSICIAN'S APTITUDE.

478. A musician's aptitude for his art is best estimated by the impress which other people's music leaves upon him. In what manner his capacities for inner self-contemplation, that clairvoyance of the deepest dream of the world, are aroused by it can only be seen when he has reached the ultimate goal of his development; for till then he follows the laws of the reaction of external impressions; and, for a musician, these are, in the first place derived from the compositions of contemporary masters. —*Wagner.*

BEETHOVEN'S SONATAS.

479. It may be said that Beethoven was and remained a composer of sonatas, for in far the greater number and the best of his instrumental compositions the outline of the Sonata-form was the veil-like tissue through which he gazed into the realm of sounds; or, through which, emerging from that realm, he made himself intelligible; while other forms, particularly the mixed ones of vocal music, despite the most extraordinary achievements in them, he only touched upon in passing, as if by way of experiment.—*Wagner.*

480. Experience has taught that the united voice of the people is almost always just.—*Weber.*

THE COMPOSER'S PERSONAL INFLUENCE.

481. Only a very firm, even a hard character, will wholly deny the influence of an attractive or a repulsive personality on his judgment of that person's artistic efforts. In the same degree that many works seem to lose when we meet their composer face to face, others appear to gain from our personal knowledge of their creator. We come more easily on the track of errors, bring them into more speedy connection with good qualities, and learn better how to help and advise.—*Schumann.*

MUSICAL FORM.

482. Form is the receptacle of the mind. Great spaces require great minds to fill them. By the word "Symphony" we designate the largest proportions hitherto attained in instrumental music. We are so accustomed to form our opinion of a thing according to the name it bears, that we require other qualities in a fantasia from those we demand in a sonata. If talent of the second rank masters the form it finds and makes use of, we are satisfied; but from talent of the first rank we demand that the form should be enlarged. Genius must bring forth in freedom. —*Schumann.*

483. Artists will derive additional facility of execution from hearing and cultivating vocal as well as instrumental music.—*C. P. E. Bach.*

MELODY IN PIANO PLAYING.

484. The treatment of the melody in piano playing is especially brought out in the modern school, and has now quite another significance throughout than in the olden time; in the latter the pianoforte appears, when a melody is played, more in its own instrumental character; in the modern school it has more the character of the human voice.—*Kullak.*

TWO EPOCHS.

485. In the highest classical epoch, where Bach flourished, the piano itself was mechanically so different from the modern instrument as to keep the attention of the player directed to that side of the execution which depended upon the mechanical excellence wanting in the instruments of that period, and also to the vast knowledge and experience in the composition mannerisms. After the classical period of Bach the ideal of music extended, and the sensualistic principle, the contrast to the pure spirituality of the contrapuntal principle, took its place, and the wonderful forms of composition arose which are still the foundation of all pure music.—*Kullak.*

THE SONATA.

486. The sonata is the greatest and most original production in the province of pianoforte music—its highest exercise and its loftiest aim. Beauty, the ideal of all artistic efforts, may be expressed by the simplest music, but perfection can only be perfectly realized in the highest forms.—*Elterlein.*

487. The object of the Sonata is to display a rich, expressive, and subjective state of feeling, whether this flows forth in a rich, full stream of emotional images, or whether it shows, in the form of a great tone picture, one of the different phases of the prevailing sentiment of the emotional life.—*Köstlin.*

THE SPIRIT GOVERNS THE FORM.

488. The particular character of the life-picture which a work depicts must always be considered its determining basis. "The soul moulds its own body." ("Die Seele schafft sich ihren Leib".) Musical science must, therefore, in this respect desist from laying down binding laws and inflexible principles.—*Elterlein.*

HAYDN'S NATURE.

489. However limited Haydn's world may be, compared with the boundless vistas which Beethoven has revealed to us, however little Haydn's childlike nature may show us of the deep secrets of the soul, yet he is, in his own sphere, so original, so rich in genius, that a place belongs to him among the first of the tone artists; and he who has thoroughly entered into the gigantic conceptions of Beethoven may still turn back, now and then, to a Sonata of "Father Haydn," to enjoy, as it were, a picture of his own past childhood, and to pass once again through the first paradise of life.—*Elterlein.*

490. Harmony is a beautiful problem of which melody is the solution.—*Grétry.*

491. Art is a spontaneous product, the immediate and necessary outcome of human activity. It is nothing less than the direct expression of man's nature in its most simple and human aspect.—*Veron.*

WORDS AND MUSIC.

492. As emotion exists independently of thought, so also does music. But music may be appropriately wedded to thought. It is a mistake to suppose that the music itself always gains by being associated with words, or definite ideas of any sort. The words often gain a good deal, but the music is just as good without them. I do not mean to deny that images and thoughts are capable of exciting the deepest emotions, but they are inadequate to express the emotions they excite. Music is more adequate, and hence will often seize an emotion that may have been excited by an image, and partially expressed by words,—and will deepen its expression, and by so doing, will excite a still deeper emotion. That is how words gain by being set to music. Poetry is a great art; so is music; but as a medium for emotion each is greater alone than in company, though various good ends are obtained by linking the two together, providing that the words are kept in subordination to the greater expression medium of music. When we enquire what good could any words do to a symphony of Beethoven, it must be answered, less and less good just in proportion as the symphony itself is musically appreciated. Even an opera is largely independent of words, and depends for its success not upon the poetry of

the libretto, or even the scenery or the plot, but upon its emotional range—*i. e.*, upon the region which is dominated by the musical element.—*Haweis.*

MUSIC A CHRISTIAN ART.

493. Christianity is the only soil on which music could grow and develop herself with a splendor never conceived by the ancients. Divested of all her outward pomp and ornament, music had to descend from cheerful Greek feasts—dedicated to the gods and arts, and from the gorgeous halls of the temple of Jerusalem—to the dark caves of refuge, chosen for the sacred service of the first Christians—elevating and consoling them in their agonies of persecution.

Therefore, music has a right to be called a *Christian* art.—*Ernst Pauer.*

MOZART'S ARTISTIC NATURE.

494. Mozart's artistic individuality revealed, from the beginning throughout, the purest harmony of mind and soul, a quiet, self-contained balance of powers, a condition of the inner life in which the moral struggles are hushed, or, at most, form but the far dark background. This primary adjustment imparted that gracefulness of mind, which is another characteristic feature of his music. This is such an essential quality with him, that when he depicts violent passion, he holds himself far aloof from roughness; everything is so closely wrapt in a pleasant dress, that the passion is, so to speak, stifled. It is only Mozart

the artist who struggles; Mozart the man came out conqueror long ago.—*Elterlein.*

ART'S SECRETS REVEALED ONLY TO THE TRUE DISCIPLE.

495. Art only reveals her deepest secrets to those who cling to her with true self-denial, and from a pure love, but not to those who desire something different from her, who would make an ostentious display of her, and to whom she is nothing higher than a charming mistress. Although she may shed around even these artists some reflection of her light, it resembles the brilliant but swiftly fading glow of sunset, to which a deep obscurity succeeds. May those understand this metaphor who stretch out their arms to her! for they will merely receive from her that which they demand. Only her alluring earthly charms can fade, though even these may appear indestructible; but with those men whose aspirations rise beyond what is merely transitory, the lovely ideal forever remains, forever retaining its seraphic bloom and purity.—*Winterfeld.*

HIGHER THAN PHILOSOPHY.

496. I willingly renounce the world, which has no presentiment that music is a higher revelation than all their wisdom and philosophy.—*Beethoven.*

SPARED BY THE FALL.

497. The Fall seems to have spared the department of music. It is as if she had taken possession of the heart

before it became desperately wicked, and had ever since kept her portion of it free from the curse, making it her glorious vocation upon earth to teach us nothing but the ever higher and higher enjoyment of an innocent pleasure. No means, therefore, can be disproportionate to such an end. How fortunate that an art thus essentially incorrupt should reign over a greater number of hearts than any other!—*Mower.*

498. The most difficult act known to art is to teach art. —*Anon.*

499. Art is one of the spontaneous manifestations of that intellectual activity which is the special characteristic of man.—*Veron.*

ART A FUGUE.

500. Art is a great fugue into which the different individualities and nationalities step and become resolved, like the different subjects, one after another.—*Schumann.*

BEETHOVEN'S RELATIONS TO HAYDN.

501. Beethoven's earlier works are not incorrectly held to have sprung from Haydn's model; and a closer relationship to Haydn than to Mozart may be traced even in the later development of his genius. The peculiar nature of this relationship is disclosed by a striking feature in Beethoven's behavior toward Haydn. Beethoven would not recognize Haydn as his teacher, though the latter was generally taken for such, and he even suffered injurious expressions of youthful arrogance to escape him about

Haydn. It seems as though he felt himself related to Haydn like one born a man to a childish elder. As regards form he agreed with his teacher, but the unruly demon of his inner music, fettered by that form, impelled him to a disclosure of his power, which, like everything else in the doings of the gigantic musician, could only appear incomprehensibly rough.—*Wagner.*

GERMANY PREËMINENT IN INSTRUMENTAL MUSIC.

502. Strictly instrumental music, such as our great masters have bequeathed to the world in their symphonies, quartets and sonatas, is, perhaps, the only artistic production in which the Germans stand alone, not only without legitimate, but really without any rivals. But there is no branch of the art, which, in order to be correctly and completely understood, demands from the listener greater attention and devotion.—*Hiller.*

THE SPIRITUAL AND PHYSICAL.

503. The *spiritual* is that enigmatical, never-to-be-explained, living activity of feeling, which, with a velocity surpassing the lightning conveys every emotion to the muscles of the Will and the Nerves, whose audible impression comes by the touch. The *physical,* on the other hand, is the perfected delicacy, flexibility and solidity of all the hand and finger muscles and joints, which act materially and must depend entirely upon the Will and Intelligence for their expression.—*Kullak.*

INDIVIDUAL LIBERTY.

504. There are without doubt individual peculiarities and liberties which a master may allow himself, but which, of course, are to be regarded as exceptions. Not everything which a master dare allow himself is suitable for a Piano School. One must take a normal standpoint which is logical and reasonable, which will help to acquire what is necessary to simple beauty in the technic, and this must be regarded as most important.—*Kullak.*

NO "NATURAL" OR "ARTIFICIAL" KEY.

505. The minor key has sometimes been termed the "artificial" key, as opposed to the major or "natural" key; but the major is no more a natural than the minor is an artificial key, for both are spontaneous, emanate from our very being, and are above such classification as natural or artificial.—*Moritz Hauptmann.*

PALESTRINA'S MUSIC.

506. I am sure that if anything on earth can give an idea of the angelic choir, it must be the music of Palestrina! And yet I do not forget the glorious effect of Händel—but all music to which instruments contribute must be a degree more earthly than that in which human voices are alone in themselves sufficient, where nothing mechanical is needed.—*Baroness Bunsen.*

THE RELATION OF BEETHOVEN TO GERMANY.

507. It is our task to show with reference to this musician, Beethoven, that, as he spoke in the purest language

to all men, the German spirit has through him redeemed the spirit of humanity from deep ignominy. For inasmuch as he again raised music, that had been degraded to a merely diverting art, to the height of its sublime calling, he has led us to understand the nature of that art, from which the world explains itself to every consciousness as distinctly as the most profound philosophy could explain it to a thinker well versed in abstract conceptions. And the relation of the great Beethoven to the German nation is based upon *this alone.*—*Wagner.*

THE PERMANENT ELEVATION OF MELODY.

508. Melody, through Beethoven, has become emancipated from the influence of fashion and fluctuating taste, and elevated to an ever valid, purely human type. Beethoven's music will be understood at any time, while the music of his predecessors will, for the most part, remain intelligible only through the medium of light thrown on it by the history of art.—*Wagner.*

FIRST ARTISTIC REQUIREMENT.

509. The first condition for being an artist is, respect for, and acknowledgment of, the great—and submission to it; and not the desire to extinguish the great flame in order that the small rush light should shine a little brighter. If an artist does not himself *feel* what is great, how can he succeed in making *me* feel it?—*Felix Mendelssohn-Bartholdy.*

NATURE—ITS INFLUENCE ON ART.—NATURE AS UNDERSTOOD BY ANCIENTS AND MODERNS.

510. There are few subjects more interesting than that of the influence exerted upon Art by the contemplation of Nature. The Greeks, the progenitors of all art, living under a clear sky, beside a blue sea bathed in light, drew from the outward world that serenity which appears in all their works. Their statues have a character of tranquil majesty and of chaste beauty that has never since been approached. The ancients lived much more with nature than we do. But if they loved her, they feared her too. Some among them regarded her wholly as an object of fear, a capricious and changeful being, charming in her caresses, but pitiless in her wrath. Nature, they thought, like man, had passions. If a brilliant sun gilded mountain and cape, if a cool breeze refreshed the languid air, if the blue waves of the ocean broke in music on the shore—then Nature seemed to men a genial mother, lavishing upon her children the smiles of her eyes and the perfume of her warm breath. But if clouds veiled the broad expanse of heaven, she was frowning. If the rain poured down in floods, she was weeping. If the tempest roared and the lightning cleft the cloud, these were the outbursts of her fury. Nature, then, must be formidable, they thought; and it was this latter aspect which chiefly impressed the ancient Roman poets, who sang more frequently of the sacred awfulness of the mighty woods, and the dread mysteries of the gloomy chasms, than of the

gentle dews of the morning and the sweet peacefulness of the fields. Virgil alone, as he stood on the threshold of the later times, looked on Nature under her most radiant aspect, under her serenest sky. The Middle Ages, full of superstition and terror, saw the Evil One everywhere. They peopled every forest with fairies and sprites, and went back to the most absurd of Pagan fancies.

The moderns have understood Nature better. Science has dissipated the illusions which were the terror of our forefathers, and torn aside the veil which concealed the true forms of all things. The world to us is a theatre in which we have to play out our destiny—a stage where all is living, all is moving, all is changing, from the elements which combine by the mysterious laws of their affinity, to man, the most intelligent and the most changeful of all.

The author, whether of poetry or prose, describes Nature in his books; the painter idealizes while he reproduces her; the musician can only translate into his own tongue the impression that the outward world makes upon him. It is not now within our scope to discourse at length upon painting, and to estimate the value of modern landscape. Not only do our artists reproduce Nature with marvellous skill, but they know how to put upon their canvas the subtle meaning, the living reflection of their own emotions. Their works tell us under what aspect they themselves saw the outward world—the very feelings which agitated their minds. Place two painters of equal ability before the same landscape. They each reproduce the same scene. But how unlike are the two pictures! The im-

pression we receive will not be so much the scene itself, as the feelings under which the artist viewed it. And this it is which makes the difference between Art and Photography. The photograph gives us the transcript of matter —dead, not living. The artist commences with Nature. To him she lives, she throbs, she speaks; he thrills at her touch; he conceives a thought; he puts his thought upon his canvas; and his canvas itself becomes a living thing.

The musician cannot transcribe Nature; but he can tell us what he felt at her touch. With some musicians emotion is supreme, as with Beethoven in the *Pastoral Symphony*, or Weber in Der Freischütz; with others, reflection. Over Heller, who is neither a Beethoven nor a Weber, but who is perfect within his own bounds, reflection reigns with overmastering power. See how he has expressed it in those delightful works which he calls *Promenades d'un Solitaire*, *Dans les Bois*, and *Scènes Pastorales.—Barbedette.*

SELECTIONS FROM

SCHUMANN'S RULES FOR YOUNG MUSICIANS.

511. The most important thing is to cultivate the sense of Hearing. Take pains early to distinguish Tones and Keys by the ear. The bell, the window-pane, the cuckoo, —seek to find what tones they each give out.

512. Learn betimes the fundamental laws of Harmony.

513. Be not frightened by the words, *Theory, Thorough Bass, Counterpoint*, etc.; they will meet you kindly if you meet them so.

514. Strive to play easy pieces well and beautifully; it is better than to render harder pieces only indifferently well.

515. You must not only be able to play your little pieces with the fingers; you must be able to hum them over without a piano. Sharpen your imagination so that you may fix in your mind not only the Melody of a composition, but also the Harmony belonging to it.

516. Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich

voice, lose not a moment's time, but cultivate it and consider it the fairest gift which heaven has lent you.

517. When you are playing, never trouble yourself about who is listening.

518. Always play as if a master heard you.

519. Have you done your musical day's work, and do you feel exhausted? Then do not constrain yourself to further labor. Better rest than work without joy or freshness.

520. Play nothing, as you grow older, which is merely *fashionable.* Time is precious. One must have a hundred lives, if he would acquaint himself only with all that is good.

521. Children cannot be brought up on sweetmeats and confectionery to be sound and healthy men. As the physical, so must the mental food be simple and nourishing. The masters have provided amply for the latter; keep to that.

522. A player may be very glib with finger passages; they all in time grow commonplace and must be changed. Only where such facility serves higher ends, is it of any worth.

523. You must not give currency to poor compositions; on the contrary you must do all you can to suppress them.

524. You should neither play poor compositions, nor even listen to them, if you are not obliged to.

525. Never try to acquire facility in what is called *Bravura.* Try in a composition to bring out the impression which the composer had in his mind; more than this not; more than this is caricature.

526. Consider it a monstrosity to alter, or leave out anything, or to introduce any new-fangled ornaments in pieces by a good composer. That is the greatest outrage you can do to Art.

527. In the selection of your pieces for study, ask advice of older players; that will save you much time.

528. You must gradually make acquaintance with all the more important works of all the important masters.

529. Be not led astray by the brilliant popularity of the so-called *virtuosi.* Think more of the applause of artists, than of that of the multitude.

530. Every fashion grows *un*fashionable again; if you persist in it for years, you find yourself a ridiculous coxcomb in the eyes of everybody.

531. It is more injury than profit to you to play a great deal before company. Have a regard to other people; but never play anything which, in your inmost soul, you are ashamed of.

532. Omit no opportunity, however, to play *with* others, in duos, trios, etc. It makes your playing fluent, spirited, and easy. Accompany a singer when you can.

533. If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place.

534. Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in Music are through chorus and orchestra combined.

535. Practice industriously the Fugues of good masters, above all those of JOHN SEBASTIAN BACH. Make the "Well-tempered Clavichord" your daily bread. Then you will surely be a thorough musician.

536. Seek among your associates those who know more than you.

537. For recreation from your musical studies, read the poets frequently. Walk also in the open air!

538. Behind the mountains there live people too. Be modest; as yet you have discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from above, which you have got to share with others.

539. The study of the history of Music, supported by the actual hearing of the master compositions of the different epochs, is the shortest way to cure you of self-esteem and vanity.

540. Improve every opportunity of practicing upon the

organ; there is no instrument which takes such speedy revenge on the impure and the slovenly in composition, or in playing, as the organ.

541. Sing frequently in choruses, especially on the middle parts. This makes you *musical.*

542. What is it to be *musical?* You are not so, if, with eyes fastened anxiously upon the notes, you play a piece through painfully to the end. You are not so, if, when some one turns over two pages at once, you stick and cannot go on. But you are musical, if, in a new piece, you anticipate pretty nearly what is coming, and in an old piece, know it by heart; in a word, if you have Music, not in your fingers only, but in your head and heart.

543. But how does one become *musical?* The main thing, a sharp ear, and a quick power of comprehension, comes, as in all things, from above. But the talent may be improved and elevated. You will become so, not by shutting yourself up all day like a hermit, practicing mechanical studies; but by living, many-sided musical intercourse; and especially by constant familiarity with orchestra and chorus.

544. Acquire in season a clear notion of the compass of the human voice in its four principal classes; listen to it particularly in the chorus; ascertain in what interval its highest power lies, and in what other intervals it is best adapted to the expression of what is soft and tender.

545. Reflect early on the tone and character of different

instruments; try to impress the peculiar *coloring* of each upon your ear.

546. Reverence the Old, but meet the New also with a warm heart. Cherish no prejudice against names unknown to you.

547. Do not judge of a composition on a first hearing; what pleases you in the first moment is not always the best. Masters would be studied. Much will become clear to you for the first time in your old age.

548. In judging of compositions, distinguish whether they belong to the artistic category, or only aim at dilettantish entertainment. Stand up for those of the first sort; but do not worry yourself about the others!

549. "Melody" is the watchword of the Dilettanti, and cetainly there is no music without melody. But understand well what they mean by it; nothing passes for a melody with them, but one that is easily comprehended, or rhythmically pleasing. But there are other melodies of a different stamp; open a volume of Bach, Mozart, or Beethoven, and you see them in a thousand various styles. It is to be hoped that you will soon be weary of the poverty and monotony of the modern Italian opera melodies.

550. If you can find out little melodies for yourself on the piano, it is all very well. But if they come of themselves, when you are not at the piano, then you have still greater reason to rejoice, for then the inner sense of music

is astir in you. The fingers must make what the head wills, not *vice versâ*.

551. If you begin to compose, make it all in your head. When you have got a piece all ready, then try it on the instrument. If your music came from your inmost soul, if *you* have felt it, then it will take effect on others.

552. If Heaven has bestowed on you a lively imagination, you will often sit in solitary hours spellbound to your piano, seeking expression for your inmost soul in harmonies; and all the more mysteriously will you feel drawn into magic circles as it were, the more unclear the realm of harmony as yet may be to you. The happiest hours of youth are these. Beware, however, of abandoning yourself too often to a talent which may tempt you to waste power and time on phantoms. Mastery of form, the power of clearly moulding your productions, you will only gain through the sure token of writing. Write, then, more than you improvise.

553. Acquire an early knowledge of *directing;* watch good directors closely; and form a habit of directing *with* them, silently, and to yourself. This brings clearness into you.

554. From a pound of iron, bought for a few pence, many thousand watch-springs may be made, whereby the value is increased a hundred thousand fold. The pound which God has given you improve it faithfully.

555. Without enthusiasm nothing real comes of Art.

556. Art is not for the end of getting riches. Only become a greater and greater Artist; the rest will come of itself.

557. Only when the form is entirely clear to you, will the spirit become clear.

558. Perhaps genius understands genius fully.

559. Some one maintained that a perfect musician must be able, on the first hearing of a complicated orchestral work, to see it as in bodily score before him. That is the highest that can be conceived of.

560. There is no end of learning.

EDUCATIONAL THOUGHTS.

561. When you know a thing, to hold that you know it; and when you do not know a thing, to allow that you do not know it; this is knowledge.—*Confucius.*

562. The price of retaining what we know is always to seek to know more. We preserve our learning and mental power only by increasing them.—*Henry Darling.*

563. The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it.—*Edward Everett.*

564. No important result can be attained with regard to the accomplishment of any object which affects the

temporal or eternal well-being of our species, without enlisting an entire devotedness to it, of intelligence, zeal, fidelity, industry, integrity, and practical exertion.—*Thomas H. Gallaudet.*

565. Skill is a consequence of education, and skill is a power ever tending to increase itself, and improve the condition of man.—*Anon.*

566. Our whole life is an education; we are ever learning; every moment of time, everywhere, under all circumstances, something is being added to the stock of our previous attainments.—*Paxton Hood.*

567. The best way to comprehend is to do. What we learn the most thoroughly is what we learn to some extent by ourselves.—*Immanuel Kant.*

568. Although one man may possess more capacity than another, yet none can be found who cannot by education be improved at all.—*Quintilian.*

569. We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connection with exercise, it is necessary to keep body and soul in health.—*Jean Paul Richter.*

570. We ought to be able to say as Richter did: "I have made as much of myself as could be made of the stuff, and no man should require more.—*Samuel Smiles.*

571. If you allow yourself to rest satisfied with present attainments, however respectable they may be, your mental garments will soon look very threadbare.—*F. W. Tilton.*

572. Might I give counsel to any young hearer, I would say to him: "Try to frequent the company of your betters. In books and life that is the most wholesome society. Learn to admire rightly; the great pleasure of life is that. Note what the good men admired; they admired good things, while narrow spirits always admire basely and worship meanly."—*William M. Thackeray.*

573. It has seemed to me that the highest range of human talent is distinguished, not by the power of doing well any one particular thing, but by the power of doing well anything which we resolutely determine to do.—*Francis Wayland.*

574. It is a shame not to have been educated; for he who has received an education differs from him who has not, as the living does from the dead.—*Aristotle.*

575. It is clear that in whatever it is our duty to act, those matters also it is our duty to study.—*Thomas Arnold.*

576. It is clearly the law of our nature, that the triumphs of intellect are to be gained only by laborious thought, and by the gains of one generation being made the starting-point for the acquisition of the next.—*Duke of Argyll.*

577. It is only the superior men in a science, or in an art, those who have sounded all its depths, and have carried it to its farthest limits, who are capable of composing such elementary treatises as are desirable.—*Arbogast.*

578. Whoever wishes to study with success, must exercise himself in these three things: in getting clear views of a subject; in fixing in his memory what he has understood; and in producing something from his own resources.—*Agricola.*

579. Always trust, therefore, for the overcoming of a difficulty, not to long-continued study after you have once got bewildered, but to repeated trials, at intervals.—*Francis Bacon.*

580. Comprehension, in fact all education, is a continual unfolding; it is a development. We progress by thinking upon all we have observed, by mentally working over all the intellectual pabulum that we have collected. In order to be ever gaining, we should be continually providing ourselves with new material for future use. We soon begin to gather fruit from our own thoughts; the seeds of this fruit we sow, and soon we can reap again.

This intellectual progress is like ascending a great mountain. At every step the view is more magnificent. We wonder how we could have been contented to remain below in the valley. No conscientious artist will tolerate ignorance save as it leads him in further inquiry.—*Tapper.*

581. Those who take honors in nature's university, who learn the laws which govern men and things and obey them, are the really great and successful men in this world.—*Huxley.*

582. Notions may be imported by books from abroad; ideas must be grown at home by thought.—*Hare.*

583. It is by pictures and music, by art and song and symbolic representations, that all nations have been educated in their adolescence.—*Kingsley.*

584. The understanding is not a vessel which must be filled, but firewood, which needs to be kindled; and love of learning and love of truth are what should kindle it.—*Plutarch.*

585. The intellectual faculty is a goodly field, capable of great improvement, and it is the worst husbandry in the world to sow it with trifles or impertinences.—*Sir Matthew Hale.*

586. All that thou seekest may be found if thou shrinkest not, nor fliest from labor. For since some have discovered things in heaven, though they are far removed, such as the rising and setting of the stars, the solstices and eclipses of the sun, what common things that are connected with man here below should be able to escape his search?—*Alexis.*

587. There is no sweeter consolation in misfortune than the pursuit of art; for the mind employed in acquiring it sails secretly past its mishaps.—*Amphis.*

588. It is necessary to be in a certain degree trained from our very childhood, as Plato says, to feel pleasure and pain at what we ought; for this is education in its true sense.—*Aristotle.*

589. Imitation is natural to man from his infancy. Man differs from other animals particularly in this, that he is

imitative, and acquires his rudiments of knowledge in this way; besides, the delight in it is universal.—*Aristotle.*

590. It would be best that the State should pay attention to education, and on right principles, and that it should have the power to enforce it; but if it be neglected as a public measure, then it would seem to be the duty of every individual to contribute to the virtue of his children and friends, or at least to make this his deliberate purpose.—*Aristotle.*

591. If you suffer your people to be ill educated and their manners to be corrupted from their infancy, and then punish them for those crimes to which their first education disposed them, you first make thieves, and then punish them.—*Sir Thos. More.*

592. He who has not been a servant cannot become a praiseworthy master.—*Plato.*

593. The beginning is half of the whole, and we all praise a good beginning.—*Plato.*

594. Ignorance of all things is an evil neither terrible nor excessive, nor yet the greatest of all; but great cleverness and much learning, if they be accompanied by bad training, is a much greater misfortune.—*Plato.*

595. All the arts, which have a tendency to raise man in the scale of being, have a certain common bond of union, and are connected, if I may be allowed to say so, by blood relationship with one another.—*Cicero.*

596. The mind conquers everything; it gives even strength to the body.—*Ovid.*

597. Man is a tame domesticated animal; for when he receives a proper education, and happens to possess a good natural disposition he usually becomes an animal most divine and tame; but when he is not sufficiently nor properly trained, he is the most savage animal on the face of the earth. On this account a legislator ought to regard education neither as a secondary object, nor yet as a by-work.—*Plato.*

598. It is training that improves the powers implanted in us by nature, and sound culture that is the armor of the breast; when moral training fails, the noblest endowments of nature are blemished and lost.—*Horace.*

599. Learned men not only instruct and educate those who are desirous to learn, during their life, and while they are present among us, but they continue to do the same after death by the monuments of their learning which they leave behind them.—*Cicero.*

600. They are never alone that are accompanied by noble thoughts.—*Sir Philip Sidney.*

INDEX OF AUTHORS.

The figures indicate the numbers of the Paragraphs.

INDEX OF SUBJECTS.